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NEW NIKON P7000**

Saturday 16 October 2010

amateur

Photographer

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NIKON P7000

**Photoshop
Elements**



**NEW AND
IMPROVED
FEATURES**

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EXPERT ADVICE

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TORCHLIGHT SKILLS
Studio style on the cheap

TECHNIQUE

PAGE 20



DIGITAL SPLIT TONING
Three advanced methods

CANON KILLER?

Nikon strikes back with top-end compact



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LAB AND
FIELD TEST**



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PAGE 53



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

WHEN we strive for photographic excellence at every turn, the idea of owning a compact camera might seem to make no sense at all. And I suppose, on a factual level, it doesn't. Why on earth would you be happy to compromise the best quality that can be achieved with your best SLR and lenses by using a small camera with a small sensor and a small lens that will only resolve half the detail with twice the noise?

But while technical purity is a worthy goal, it is composition, content, moment and artistry that make a good picture. When those elements combine they create a force that cannot easily be countered by slightly missed focus, a rash of pattern noise or a

dynamic range that has lost us the clouds.

You might think it hardly needs to be said, but you can't take a picture without a camera. Whichever model you have in your pocket will be infinitely better, when the moment arises, than the brilliant one sitting at home. You will never carry a SLR system everywhere you go, but you can have a good-quality understudy with you every minute. Nikon's Coolpix P7000 wants to be your SLR substitute. On page 53, Tim Coleman will tell you whether it is worthy.



Damien Demolder
Editor

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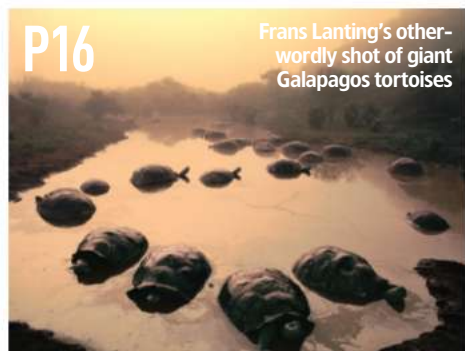
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© FRANS LANTING

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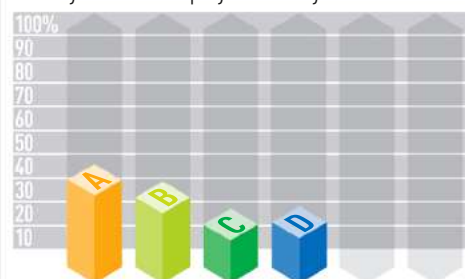
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IN AP 2 OCTOBER WE ASKED... Is your main camera made by the same company that made your first SLR?



YOU ANSWERED...

A Yes, I've stuck with the same brand all along	36%
B No, I changed once since	29%
C No, I've changed twice since	17%
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THIS WEEK WE ASK...

Do you own a compact camera?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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APNews

News | Analysis | Comment | PhotoDiary 16/10/10

When humans moved out, nature moved in
New wildlife photojournalist award, page 7



RPS accused of 'two-faced' approach • President hits back

PHOTOGRAPHY ROW FUELS RPS WALKOUTS

THE ROYAL Photographic Society (RPS) insists that its Visual Journalism Group will survive despite the sudden resignation of three committee members, including its chairman, following a fall out with RPS bosses.

The Visual Journalism Group's chairman Malcolm Bassett-Smith (pictured) resigned last month, along with his wife who serves as honorary treasurer and Peter Dewhurst, editor of the group's newsletter.

Bassett-Smith, who worked for the group on a voluntary basis, criticised the society for being 'two-faced', praising his

work in public but privately condemning his behaviour.

He felt he was not given a free rein to carry out his duties, citing his team's overall responsibility for editing the newsletter as one area in which he felt restricted.

A row with the society over use of pictures on the group's website escalated the controversy.

Bassett-Smith was left incensed when RPS bosses stopped him using two pictures he had chosen for a banner to promote the group on its website.

The images, taken by fellow committee member Peter Dewhurst, show protesters in Wootton Bassett, Wiltshire, the scene of British soldier repatriations. Bassett-Smith blasted the RPS for effectively 'censoring' the photos, one of which shows a protester being led away by police.

Malcolm Bassett-Smith, chairman of the Visual Journalism Group, who resigned along with two other committee members



However, the RPS felt the pictures might have unfairly implicated the protesters shown.

RPS president Rosemary Wilman told us: 'As an educational charity, the Society has a clear responsibility not to publish imagery whose meaning may be open to more than one interpretation.'

Wilman praised Bassett-Smith for helping revive the group after it had lain 'dormant' for years and expressed sadness that he views the 'support' offered by herself, RPS Trustee Derek Birch and director general Stuart Blake as 'criticism'.

In a statement published on the group's website after the resignations, the RPS said: 'Malcolm and his newly-formed committee have organised a series of very successful events that enthused all those who attended.'

'Some of the proposed activities outside these events unfortunately contravened the Society's principles and other regulations that apply to the Society, which may have contributed to the resignations of Peter, Kathy and Malcolm.'

In a resignation letter posted by Bassett-Smith on the group's website – later moved by the RPS to a separate 'members' area – Bassett-Smith had written: 'Almost throughout the period of the VJ group's rebirth we have seen public pats on the back, but the reality is that behind closed doors I was receiving criticism at every turn.'

'Everything possible was done to accommodate the RPS hierarchy, but as soon as one problem was eradicated another always seemed to take its place.'

Bassett-Smith said he has now quit the RPS, having first signed up as a member in 1990.

Wilman added: 'As president of the Society I am of course saddened when any volunteer feels under-appreciated and [I] met with Mr Bassett-Smith to try and resolve his grievances. I'd like to extend him every good wish for his future in visual journalism.'

As part of Bassett-Smith's efforts to revive the group he organised a series of events, one of which was a talk by keen photographer and former Chancellor of the Exchequer Denis Healey. It took place in Fleet Street during the summer.

The RPS confirmed that the group 'will continue to function, despite the resignations' and has appointed Lionel Squire as acting chairman.

SNAP SHOTS

● The latest version of Adobe Photoshop Elements image-editing software has gone on sale. Elements 9 features the Content Aware Fill technology used in Photoshop CS5. This allows the Spot Healing Brush to analyse an image and 'declutter or repair' it by, for example, removing tourists from a crowded scene or an unsightly telegraph pole. It also allows the generation of missing pixel data to create panoramas from multiple photos. Elements 9 costs around £77. For more information visit www.adobe.com/uk.

● Photographers are set to take part in a project to document the world as they see it at 4am on 17 October. The 4am project, in its second year, is the brainchild of photographer Karen Strunks. The images will be posted on image-sharing website Flickr. Visit www.4amproject.org.

VOIGTLÄNDER 75MM M-MOUNT GOES ON SALE

A NEW 75mm f/1.8 Voigtlander lens, designed for use on M-mount cameras such as Leica's M9, has gone on sale in the UK.

Priced £575 and touted as ideal for portraits, the Voigtlander 75mm f/1.8 Helier Classic features ten aperture blades for a 'stunning bokeh effect',

according to UK importer Robert White.

The lens, which has a black finish, features a minimum aperture of f/16 and close focusing distance of 0.9m.

For details call Robert White on 01202 723 046 or visit www.robertwhite.co.uk.



Do you have a story?

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A week of photographic opportunity

PHOTODIARY

Wednesday 13 October

EXHIBITION Historic photos by Joseph Nicéphore Niepce on show as part of a conference, until 14 October at the National Media Museum, Bradford BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

EXHIBITION The Pursuit of Fidelity (a retrospective) by Alexander and Susan Maris, until 24 October, Stills Gallery, Edinburgh E61 1BP. Tel: 0131 633 6200. Visit www.stills.org.

Thursday 14 October

EXHIBITION Infidel by Tim Hetherington, until 15 October at Host Gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.foto8.com.

EXHIBITION Bringing the War Home, by various photographers, timed to coincide with the withdrawal of US combat troops from Iraq, until 14 November, Impressions Gallery, Bradford BD1 1SD. Tel: 08450 515 882. Visit www.impressions-gallery.com.



© ANDERS PETERSEN. COURTESY OF GALLERY VU

Friday 15 October

EXHIBITION From Back Home by Anders Petersen and JH Engström, until 27 March 2011 at the National Media Museum, Bradford, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

EXHIBITION My Generation: The Glory Years of British Rock by Top of the Pops photographer Harry Goodwin, until 24 October at the V&A South Kensington (Theatre and Performance, room 104) London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.

Saturday 16 October

EXHIBITION Elina Brotherus Films, Videos and Photographs, until 23 October at The Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. **EXHIBITION** Astrid Kirchherr: A Retrospective [Beatles images], until 30 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm.

Sunday 17 October

EXHIBITION Bromoils by Eric Mitchell, until 31 October at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk. **DON'T MISS** Red Squirrel Walks at Brownsea Island, Poole Harbour, Dorset. Tel: 01202 707 744. Visit www.nationaltrust.org.uk.

Monday 18 October

EXHIBITION Mister Sixties: Philip Townsend's Portraits of a Decade, until 7 November at the Lowry, Pier 8, Salford Quays M50 3AZ. Tel: 0843 208 6005. Visit www.thelowry.com. **EXHIBITION**



© PHILIP TOWNSEND

Platinum Prints & Classic Snaps by Elliott Erwitt, until 13 November at The Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771.

Tuesday 19 October

EXHIBITION Shaped by War by Don McCullin, until 21 November at Victoria Art Gallery, Bath BA2 4AT. Tel: 01225 477 233. Visit www.victoriagal.org.uk. **EXHIBITION** Surreal Friends by Hungarian photographer Kati Horna, a contemporary and close friend of Robert Capa, until 12 December at the Sainsbury Centre for Visual Arts, University of East Anglia, Norfolk NR4 7TJ. Tel: 01603 593 199. Visit www.scva.org.uk.



Fast lens bolsters GR system

RICOH UNWRAPS 28MM F/2.5 GR LENS

RICOH has added a wideangle, fast-aperture lens module to its GXR camera system in the shape of the GR lens A12 28mm f/2.5.

Fitted with a 12-million-pixel, APS-C CMOS sensor, the new unit provides views similar to a 28mm focal length on a full-frame camera, but is actually equipped with a lens with a real focal length of 18.3mm.

Constructed with nine elements in six groups, the lens unit incorporates two aspheric, one special low-dispersion, and 'multiple high refraction-ratio' lenses.

Ricoh claims that the design 'thoroughly corrects' a range of aberrations, so that the lens can meet the company's 'GR' standard.

Using the established GR Engine III image processor, the new unit is said to be able to focus more quickly, as well as analyse noise distribution in images to work on different areas with differing intensities.

The white balance system works in a similar way, breaking the image into regions,

so that multiple light types can be corrected simultaneously.

The unit's sensitivity can be increased to ISO 3200 from ISO 200, and a 256-segment metering system can be configured for multi-zone, centreweighted and spot modes.

Aperture values are marked from f/2.5 to f/22, but at the f/22 point a neutral density filter is used instead of closing the nine-bladed iris to the tiny size of hole required.

The A12 28mm f/2.5 unit is made from die-cast magnesium, and offers a manual focus ring as well as autofocus operation.

Manual adjustment can be performed when the AF system is active, and in full manual mode the desired sector of the subject can be magnified on screen by up to eight times.

A movie mode is also included, with 1280x720-pixel resolution.

No prices have been announced as yet, but the unit is due on sale in mid-November.

JESSOPS STAFF FOIL CREDIT CARD SCAM

QUICK-THINKING Jessops staff thwarted an attempted fraud by a man trying to buy £2,600-worth of camera gear using counterfeit credit cards.

Staff at Jessops in Shandwick Place, Edinburgh, alerted police after they became suspicious about a 25-year-old man from London.

The man pleaded guilty to possessing four bogus cards at the store on 17 November last year, reported

The Scotsman newspaper.

He was ordered to do 150 hours of Community Service.

A Jessops spokesman told *Amateur Photographer*: 'Jessops takes matters such as these seriously.'

'We are pleased this issue has been resolved by the courts and that our in-store team was able to deal with the situation effectively and assist the police with their enquiries.'

SNAP SHOTS

● Lord Snowden has declared a dislike of photographs of people smiling, preferring to capture laughter in his portraits. 'I don't like seeing pictures of people smiling because a smile is a false facial expression really... with someone laughing it's different,' Snowden told BBC London. Snowden was speaking at a new exhibition featuring his portraits of the Queen opened in London.

● UK sales of DSLRs, micro-system cameras and compacts shot up in August, compared to the same month the year before. The number of DSLRs sold rose 15.4%, compacts 6% and mirrorless, interchangeable-lens system cameras grew 191%. Sales revenue jumped 21.1%, 4.3% and 166.3% respectively. DSLRs and compacts had fallen 3.9% and 4.3% respectively from April to June, in volume terms.

● A new range of 'lightweight' holsters designed to carry DSLRs, compacts or bridge cameras has been launched by Kata. The Kata Grip DL holsters come in five sizes, priced from £24.95. Call Kata on 01293 583 300 or visit www.kata-bags.com.



Do you have a story?

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Flash units join OS lens pairing

SIGMA TO UNLEASH NEW LENSES

INDEPENDENT lens maker Sigma has unveiled two new Optical Stabilizer lenses and a pair of new flash units.

Sigma's 120-300mm f/2.8 EX DG OS HSM features a weather-resistant build and a nine-blade diaphragm designed to create an 'attractive blur'.

It boasts one SLD and two FLD glass elements to help reduce chromatic aberration.

First announced earlier this year,

FLD stands for 'F Low Dispersion'. These elements are claimed to perform as well as fluorite glass.

Also new is a 150mm f/2.8 EX DG OS HSM medium telephoto macro optic designed to deliver a maximum reproduction ratio of 1:1.

Sigma has also revealed two new hotshoe-mountable flash units: the EF-610 DG ST and EF-610 DG Super.

Both units have a guide number of

61 and have illumination coverage of 17-105mm.

The 'Super' version includes features such as modelling flash and TTL wireless flash.

The flash units are due to arrive in the UK in November or December, while the lenses are expected to go on sale in February.

The prices of all the new products are yet to be announced.



PHOTOJOURNALISTS EYE NEW WILDLIFE PRIZE

When humans moved out, nature moved in

THE BEST images from the inaugural Wildlife Photojournalist of the Year contest have been chosen as part of the Veolia Environnement Wildlife Photographer of the Year competition.

The Wildlife Photojournalist of the Year was open to amateurs and professionals.

It honours the best portfolio of six 'striking pictures that tell a powerful story', according to Mark Carwardine, chairman

of the judging panel.

Entrants were told they could choose virtually any subject they liked, 'but the sequence must work without further explanation'.

Among the best images in the first year of the competition were those captured by Finnish photographer Kai Fagerström, who will be awarded a Specially Commended.

Kai used Nikon D3 and Nikon F5 digital and film SLRs to record six images for a project entitled 'The house in the woods'.

The photographer ventured into a derelict house to record the movements of wildlife, including a mouse, a raccoon dog, a squirrel, an owl and a family of badgers (pictured left).

Of the latter, judges said: 'These [badger] cubs were born in a set under the floorboards and the fireplace was their entrance to the house... Taking the picture, Kai wanted to give an impression of the badger family going about its daily business.'

The results of the competition will be announced shortly.

ARTHRITIS SUFFERER WINS TOP AWARD

A 13-YEAR-OLD arthritis sufferer has bagged honours in a photo competition that attracted thousands of entries.

Samuel Hood triumphed in the Youth category of The Port of Tyne Reflect Awards with his photo entitled 'View of Alnwick' (pictured right), earning him a £500 cash prize.

He said afterwards: 'I took up photography as a hobby to help me overcome the aches and pains and help

me get out and about again. My photo was taken by climbing on a gate and I thought it looked better in black & white.'

Meanwhile, scooping six awards was James Thow, who claimed top spot in the Environment category with 'Outfall'.

Other winners included Robin Sinton from Tynemouth, who won the Places category with his image 'Epitaph for Steel'.

The contest attracted more than 3,000 entries. Visit www.reflect-tyne.com.



© SAMUEL HOOD

AP
THIS
WEEK
IN...

1940

Seventy years ago the Battle of Britain was raging and the awful circumstances prompted Editor FJ Mortimer to wonder how profound an effect the war might have on photography. 'Will pictorial photography be influenced by what is happening now?' he asked. 'Will a new school arise, more realistic, more vital, more fundamentally human than these pictures of glittering seas, and shadow patterns, and veiled nudes, lovely as they are, can ever be?'

year may be, and a sound of faint rumbling outside disturbed no one's delight in these pictures of another world—another world and yet the world, which will come back again when all this lunatic devilry is ended. Just one perverse thought kept coming into the mind of one visitor like the persistent drone of the night plane: Will pictorial photography be influenced by what is happening now? Will a new school arise, more realistic, more vital, touching deeper emotions, more fundamentally human than these pictures of glittering seas, and shadow patterns, and veiled nudes, lovely as they are, can ever be? Such an exhibition shows us wonderful things, but most of them just a little bit detached from the most enrossing human concerns, on the periphery, as it were, instead of near the centre. Photography has not yet reached the end of its development as a thing of art and life.

Club news from around the country

CLUBNEWS

MOTHERWELL PHOTOGRAPHIC SOCIETY

The society meets on Thursdays at 7.30pm in Holytown Community Centre, Stevenson Street, Holytown. New members are welcome regardless of experience. Call 01698 253 013. Visit www.motherwellphotographicsociety.co.uk.

KINGSWOOD PHOTOGRAPHIC SOCIETY

The society presents 'Emotions' by Steve Smith, to be held at St Barnabas Church Hall, Warmley, Bristol BS30 5JJ. Visit www.kingswoodps.co.uk.

THE POSTAL PHOTOGRAPHIC CLUB (PPC)

The club recently held its annual rally at Rydal Hall in the Lake District. The PPC is a club whose members circulate images by post within the UK. For details visit www.postalphotoclub.org.uk.

SNAP SHOTS

● General Electric has announced a projector-equipped compact digital camera due for launch in the spring. The GE PJ1 is a 14.1MP model sporting a 28-196mm lens in 35mm viewing angle terms. Its battery will deliver around an hour's worth of projection time, according to GE. The firm has also announced a pocket video camera called the DV1, boasting Full HD functionality. The DV1 is claimed to be waterproof down to 5m. Available this month, it will come in a choice of lime green, citrus orange or grey. Prices, however, are yet to be announced.

● Never-before-seen images of Marilyn Monroe appear in a new book called *Marilyn: August 1953: The Lost Look Photos*. The book contains more than 100 images by photographer John Vachon, captured for a feature in *Look* magazine. It is reported that only three pictures have previously been published from the shoot, which took place after an ankle injury forced Monroe to take a break from filming *River of No Return* with Robert Mitchum.



Do you have a story?

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WHISKY TRIBUTE TO RPS WINNER

FANS OF famous photographer Albert Watson and connoisseurs of the finest whisky may be in for a treat... if they have £10,000 to spare.

Thirty-six individually customised bottles of The Macallan whisky dating from 1946, the year Watson met his wife, have been produced and paired with a signed, one-off, specially commissioned Watson platinum print.

For the project Watson was assigned to northern Spain where the timber used to make the whisky's oak casks originates. These are then shipped to The Macallan distillery in Scotland.

Watson said: 'The freedom and encouragement given to me during this shoot allowed the creation of a series of images expanding on this journey and finally platinum exhibition prints – the ultimate in fine art – demanding complete artistic integrity.'

The special whisky/photo packages will be available for a 'reserve price of £10,000' – and only once they have completed a world exhibition tour.



A picture from the vast archive of Albert Watson, who recently won the Royal Photographic Society Centenary Medal

For those on tighter budgets there will be a limited collection of 1,000 bottles of The Macallan Sherry Oak 20-year-old whisky, costing £700 and available from 1 December.

Watson, a fashion, commercial and art photographer, was presented with the RPS Centenary Medal last month. He joins a list of illustrious names to win the award, including David Bailey and Annie Leibovitz.

For details visit www.themacallan.com.



KODAK BOOSTS PORTRA FILM

KODAK claims the latest version of its Professional Portra 400 colour negative film boasts an 'unbeatable fine grain'.

The 400-speed film features Kodak Vision Motion Picture Film technology and Antenna Dye Sensitization in the cyan and magenta emulsion layers.

Photographers will appreciate 'natural skin tones' and 'superb

colour reproduction,' according to Kodak.

The film replaces Kodak's Professional Portra 400NC and 400VC films.

Due out in November, Professional Portra 400 will be available in 35mm, 120/220 and 4x5 sheet format.

Visit www.kodak.com/go/professional.

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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer

Translocation

By George Logan

Born Free Foundation, hardback, 68 pages, £30,
ISBN 978-0-9565591-0-4

MANY wildlife photographers travel extensively through Africa in pursuit of big game, and likewise many landscape photographers have explored the Scottish countryside. Yet no one, as far as we're aware, has thought to put the two together.

One of the most imaginative books of the year, *Translocation* is a fantastical meditation on how the exotic beasts of the African plains and deserts would look if they lurked in the Scottish landscapes Logan is more familiar with.

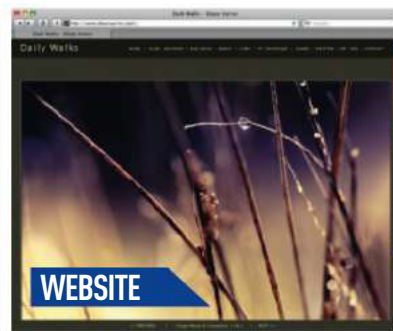
Logan's journey took him from places as diverse as the Isle of Skye to the Okavango Delta,

and from Ardnamurchan to the Kalahari Desert as he alternated between wildlife and landscapes, which he then masked together. On the surface it's a humorous take on traditional wildlife photography, but on another level, when we see big cats roam between ancient standing stones, we're subtly reminded of Britain's own ancient megafauna and the existing threats to habitats and ways of life. That all proceeds from the book's sales go to fund the Born Free Foundation's wildlife rescue centres suggests that Logan was quite aware of this deeper meaning behind his work.

BOOK



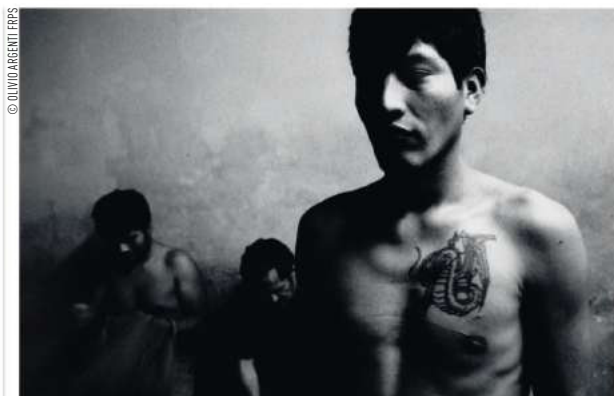
© GEORGE LOGAN



www.dianevarner.com

DIANE Varner might be the most creative landscape and nature photographer you've never heard of. What began as a bit of exercise for her late dog Boomer, Varner's early morning walks along the coastline and through the mountain trails surrounding her northern California home eventually inspired her to pick up a camera to try to capture the tranquility and otherworldliness she feels in her dawn landscape. And capture it, she did. Updated daily, Varner's images single out a key moment of serenity from her walk, such as a water droplet sparkling in the morning sun. It all sounds very New Agey, but it's really not. It's simply great photography that, through muted colours and soft, misty light, transports you to a different time and place. Check it out.





Portfolio Two

The Royal Photographic Society, hardback, 240 pages, £30 plus £7.50 UK p&p. To order visit www.rps.org or call 01225 325 733

BOOK



JUST in time for Christmas, this second volume of portfolios from the RPS's long list of members embodies what both books and good photography are all about. Thick, with sturdy binding, heavy paper stock and excellent printing, this book exudes quality from beginning to end. And the pictures are pretty good, to boot!

From still life to landscapes and hard-hitting documentary, everything is here, such is the diversity and skill of the RPS's members. One would like to see the pictures bigger, of course, but even as smaller prints at sizes slightly bigger than wallet-size, they still leap out of their contact-sheet format and remind you that great photography comes in numerous forms.



EXHIBITION

Mirrored City by Kate Cledwyn

From 12-17 October. 3 Bedfordbury Gallery, Covent Garden, London WC2N 4BP. Open Tues-Sat, 11am-7pm, Sun 11am-5pm. Tel: 0203 268 2184. Website: www.3bedfordbury.com. Admission free

IN HER debut solo exhibition, Kate Cledwyn takes an inspired look at the constantly evolving face of the City of London. In particular, she is fascinated by the interaction between historic and modern architecture, and has even printed her images on aluminium and acrylic, which are materials commonly used in modern construction, to emphasise this relationship. Others are printed on traditional canvas, and a select few have been mounted within large Perspex blocks and lit internally so the images appear to glow from within. And just to complete the experience, the images are displayed in a darkened room to give them an extra sense of three-dimensionality. At less than a week, this exhibition won't be around long, although we're likely to see more of Cledwyn in the future.

CONDENSED READING

A round-up of the latest photography books and DVDs on the market



● **REGENT'S PARK AND PRIMROSE HILL** by Martin Sheppard. Photographs by Sandra Lousada, £16.99 Profiling such a small location amid the London morass must have been quite challenging, but Lousada's images rise to the occasion.



Known for her theatre and portrait photography, the images here show a resplendent, lively and ever-changing nook of the capital. ● **BEYOND PHOTOSHOP** by Derek Lea, £24.99 Lea offers an abundance of advanced techniques that live up to the title's promise of showing you how to integrate your images with other software such as ZBrush, Cinema 4D, Illustrator and more. Probably not for everyone, but very useful for those who are interested in the subject. ● **WILDLIFE**



● **WILDLIFE MONOGRAPHS: BROWN BEARS** by Chris Weston, £9.99



Documenting a year in the life of brown bears, Weston has done a great job of showing their behaviour and seasonal activities. However, it seems for every two stunning shots, one is about average. ● **BLUNT FORCE TRAUMA: MIXED MARTIAL ARTS IN PHOTOGRAPHS** by Lee Whitehead, £30 How's that for a title? And the pictures are just as intense. Tight head-and-shoulder-frame portraits of bruised, bleeding fighters and dramatic mat-level shots of body blows and roundhouse kicks give this collection more testosterone than a stampede of bulls. Whitehead is a very talented photographer.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



NO SNOBS HERE

I feel the necessity to respond to Ed Walker's letter in AP 2 October entitled 'Club Snobs', mainly to assure him, as did the editor, that there are camera clubs out here that don't contain the obligatory 'equipment snob' and who would be only too pleased to welcome new blood with whatever camera they have, and no matter what their ability. It is a shame that Ed is in Aberdeen and not down here in Somerset where, at Wincanton Camera Club, we would be only too happy to share our individual and collective knowledge and experience to help our fellow photographers. I know from personal experience how much my photography has improved from being a member of a camera club, where the challenge is to be as good as the best member who wins the internal competitions, and I have found that the criticisms – both constructive and occasionally destructive – of the impartial judges we invite along, no matter how much it sometimes hurts my pride, has inspired me to do better the next time.

I have to say that I have not shared Ed's experience of snobbery at either of the clubs I have been a member of, just a great mutual camaraderie of like-minded people. I started out at my first club using a what was then a high-end compact camera and achieved several top marks for my pictures, so please, Ed, give a club a chance. You might just be surprised to find not equipment snobs, but friendly, helpful and sharing photographers.

Roger Lush, Somerset

You are a nice man, Mr Lush, and 'Give a club a chance' is a pretty catchy slogan – Damien Demolder, Editor

CHEAP AND CHEERFUL

I'm sure that most of us amateur picture makers like to print some of our best results up to, say, A4 size and are always looking for good high-quality paper at sensible prices. My experiences over several years of trying papers from a range of suppliers are quite often disappointing. Some leave nasty

streaks, some take for ever to dry, some leave smears and others don't even seem to want to accept the inks laid down by the printer! I use an A4 Canon printer, the Pixma iP6700D, which accepts camera cards directly or prints from my PC. It is capable of superb results, with the right paper.

Some of the finest A4 paper I have used

during the past couple of years or so has come from my local branch of Aldi, the budget continental supermarket chain. My latest purchase was a 50-sheet pack of glossy 280gsm paper for which I paid £4.99. That's 10p a sheet and it's superb! Prints come out clean and dry with no streaking or other defects. I wonder if any other readers have had problems with so-called top-brand papers? Some of the prices charged seem outrageous in comparison.

David Bate, Gloucestershire

I hope your prints will last – Damien Demolder, Editor

LONG LIVE THE LCD

I think that Melvyn Dover is right in suggesting that we hardly need refer to cameras as 'digital' any longer (*Backchat*, AP 18 September); the technology is now so taken for granted it may be true that only the dedicated few use film. I cannot, however, see his point in relation to LCD screens. They are the absolute epitome of the digital device: not only a compact and easily readable means of setting desired parameters via the menus, but perhaps even more importantly, they show us what film cameras never could – an instant review of the images just taken. This gives the option to check on the focus, depth of field, exposure and colour balance of an image. If necessary, images can be instantly deleted, freeing up card space for further use. I hope camera manufacturers do not go down the road suggested by Melvyn in future designs.

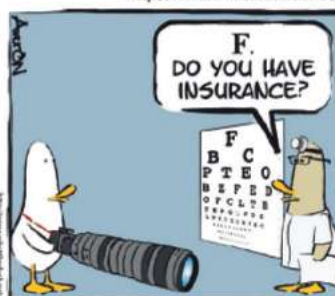
Peter Wardle, West Midlands

THE DUFFYCOPTER

The article about the photographer Brian Duffy (*Sixties star*, AP 25 September) brought back memories of the time I once met him. I had just won the Best Radio-Controlled Model award at the Model Engineer Exhibition in London, about 20 years ago, for exhibiting a helicopter that transmitted live video to the ground – not an easy thing to do in those days. I called it 'Videocopter'. Duffy telephoned me with a view to commercialising the idea for use in film work, for low-cost, close-up aerial shots. I remember showing him how to transmit a video image from the viewfinder of a miniature 16mm film camera.

I don't know about restoring antique furniture, but when I met him he was running a film production company with his son, from a large rambling studio in Primrose Hill, North London, a fact that nobody ever seems to mention. He suggested running a separate company with me but I backed out of the idea, preferring to keep my secure civil service job as a radio specialist instead, something I never regretted, as it was just a hobby to me. I heard later that Duffy was going ahead with the project, and his son was learning to fly the helicopter himself. Good memories of a man who was so obviously fired with a very special kind of enthusiasm. I suppose I could

What The Duck



<http://www.whattheduck.net/>

A BUNCH OF CHEATS

The battles between film and digital will go on and on, but I can't believe there are still people who think it is cheating to develop your photos on the computer. Admittedly, there are some less-than-natural effects that can be created digitally, but to suggest that any interference on the photographer's part is cheating would suggest a basic lack of understanding in how a DSLR actually works.

When a picture is taken, the camera has to convert the information gathered on its sensor into a picture file. In doing so, it has to make several decisions about how to go about it. The default settings on most cameras involve boosting the contrast and sharpening the image, amongst other things, when converting to a JPEG. If you shoot raw files instead and adjust the settings yourself (including using Levels and Curves) how is that cheating? Surely it's more of a cheat to let the camera do it for you?

All this makes me wonder if, in the days of film, there were people who, on viewing a great image, were disappointed to find out the photographer has 'cheated' by developing the photos in his or darkroom instead of sending them off to Boots!

Verity Crosswell, Hampshire

From the moment light passes through the front element of a lens its colour, direction and brightness will be subject to interpretation – that has always been the case. In the darkroom, beneath the deep red cloak of the safelight, there was much skulduggery. The fact is, though, proper cheating was much more difficult. It's only cheating if you strive to create an image that doesn't represent what was there in front of the lens – and even that isn't a rule. All artists interpret; to suggest they should record-keep would be an insult – Damien Demolder, Editor

be the only person ever to turn down a job offer from Duffy!

Brian Parkin, London SE26

DELIGHT IN THE CRAFT

David Griffiths (*Letters*, AP 2 October) puzzles and dismays me in equal parts. I believe it to be a truism that photographers, regardless of the quantity or merit of photographs actually produced, all take a delight in the craftsmanship of their camera, sometimes to the point of worship. Why, then, does David, when like me he turns first to Roger Hicks's column, not recognise the eloquent craftsmanship with which he conveys his theme? True, a 'normal' word might do, but how third rate and arid can you get? All words are 'normal'; it is just that state education has abysmally failed to make pupils familiar with the tens of thousands of words over and above the 'normal' fifteen hundred with which a low level of adequacy in communication may be had. Communication is thus reduced to a grey, repetitive and sterile inadequacy, barely better than grunting. Photographers rate a high-end DSLR above the perfectly adequate base compact, so why mock competent writing, for it only displays one's own lack of education. The Hicks piece holds my attention longer than, and gives as much or more 'food for thought' as any other page in AP. I say, up Rogers piece rate, as he is worth every centime.

Rodney M Brown, via email

SOON TO BE LOOKING ELSEWHERE

I am somewhat mystified as to where Sony is going with its DSLR camera range. First, it replaces the lovely-to-use Alpha 200 and Alpha 350 models with the Alpha 230 and Alpha 380, which both look and feel 'plasticky' and are horrible to hold due to poorly designed handgrips. Then they discontinue the excellent Alpha 700 with



no sign of a replacement, and now I gather the flagship Alpha 900 has also been discontinued, with once again no sign of a replacement.

The newly announced Alpha 33 and Alpha 55 models are, as has been pointed out in the pages of AP, not really DSLRs as they don't have proper viewfinders, and anyway seem overly gimmicky to me. I have been loyal to the Minolta Dynax range of cameras and lenses since 1989, and transferred my allegiance to Sony following its takeover of Konica Minolta, but if Sony doesn't produce a sensible DSLR soon, I feel I may have to look elsewhere for my next camera.

Douglas Thomson, Edinburgh

I suppose that Sony feels the need to do something a little different to attract new customers and to compete with more established brands. Progress and the new mirror idea have allowed the company to make some solid steps forward, but the manner of this advancement may not be to everyone's taste, and I suspect that those loyal from Minolta's days will be least enamoured – Damien Demolder, Editor

BACK CHAT

AP reader Ian Hutchinson on the satisfaction of using film and developing it by hand

I KNEW when I saw the title that it was a book I had to read. We have all heard of the decline in academic standards in recent years and the growth of questionable university degrees, so a book that championed manual trades and skills offered an attractive opinion on what our younger generations might consider for their future careers.

Matthew Crawford's 'The Case for Working with your Hands or Why Office Work is Bad for Us and Fixing Things Feels Good' challenges the supposition that manual work and trades with manual skill and competence are inferior to jobs using our brains. The author criticises our dependency on computers and argues that working with our hands is as important and valuable to society as work based on computer and information technology.

However, this is not a review of the book but, reading it as an amateur photographer, did provoke a train of thought. Matthew Crawford propounds that working with our hands, making and mending things, is more personally satisfying than the 'use and replace' society we have become accustomed to. I'd suggest a strong connection between that theme and amateur photography.

There are not many of us who don't own a digital camera and there is no denial that the digital photography revolution and computer software have made the hobby easier, cheaper and much more convenient. But there's the twist. I am one of many who have experienced the satisfaction from mixing chemicals and rocking the developer tray under the red safelight, and I can vouch that practising the b&w art with manual skills does produce a satisfaction not felt when I press the button and the computer prints out my pictorial efforts. It is as if my attempts at so-called traditional photography are more personally crafted and more rewarding because of the effort involved. Not better, I might add, but certainly more my own handiwork. I can easily see that the more manipulated my digital photographs are by the software available, the less they are my pictures. Of course, we can turn off the programs and print the pictures straight, but the temptation to use special effects is often too strong.

Then there's the traditional darkroom that you may have packed up and put away. Whether its the garden shed, the loft or the smallest room, it is a private, personal space. Traditional photography, provides the reason for enjoying once again the personal sanctuary that a darkroom can provide with the old manual skills demanded by the craft of the wet darkroom.

If you, as an amateur photographer, need an excuse for a more 'hands-on' approach to your photography, and you feel the need to re-establish a personal sanctuary in your own home, then Matthew Crawford's book may just provide you with the reason.



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Andy Rouse@AP

Thoughts from a wildlife photographer's world



WHEN buying a laptop for image editing on the move, there are a few things to consider. The first is

size and weight. If you plan to carry your laptop around with you, it is best to make sure it is as small and light as possible, although this has to be balanced with the requirement for a decent-sized screen. While the Netbook-style laptops are very small and light, their screens can be as small as 8in, which is impractical for image editing. Instead, make sure the screen measures 10-13in. A second factor is the processor, and if you plan to do any intensive image editing or archiving on your laptop, then a powerful dual core processor is needed. Also, get a laptop with as much RAM as possible, but at least 2GB. The processor and RAM are the key factors affecting the speed of your computer. An internal hard disk drive of 250GB is advisable and, if you are not on a budget, consider a Solid State Drive (SSD). These have no moving parts and are faster, and far more expensive, than traditional drives. On top of this, a small external drive should be used to store your images. Keep software to a minimum to help your laptop run faster, and avoid intensive image editing using the likes of Adobe Photoshop or Lightroom; try Elements or the free-to-download GIMP instead. Visit www.gimp.org.



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy discusses his workflow and what works for him



© ANDY ROUSE

calibrated by LaCie Blue Eye software to ensure everything is as it should be. It is a closed, calibrated environment. I have never trusted laptop calibration and so rarely process anything on the move.

When I travel I have a well tried and tested editing workflow. Its purpose is to simply back up my best images and cut down some of the editing workflow for when I am at home. So when I came back to my cabin after every grizzly experience, my first task was to always put all the camera batteries on charge. As far as I am concerned, this is a vital part of any workflow. I then download all cards, using Photo Mechanic software, to a holding folder on the laptop. During the batch download, the software renames each file with a unique sequence number and adds a few keywords to each to save me doing it later. Then, if time permits, I go through and edit the recent downloads on the computer. If it doesn't, I skip this stage and go straight to backup.

During the edit I look at each picture and tag those that are out of focus, have dodgy compositions or are just the worst in the sequence. At the end I simply select 'all tagged files' and hit the delete key; I find this a much quicker way of editing than pressing the delete key each time. I then quickly nominate a few as 'five-star' images – these are the best, the first that I look to process when I get home, and they get an extra backup.

For the final stage I copy the edited files to two external 500GB hard drives and check afterwards that each copy is correct. Once that is 100% confirmed, I delete everything in the folder on the laptop, except for the five-star images, which I move to a separate directory. Paranoid? No, I call it insurance! Finally, and pay close attention here as many forget, **FORMAT THE CARDS!** I always do it as part of the workflow so it never gets forgotten.

So did I like the new Acer? Well, it did the editing OK, held Skype calls and allowed me to check email. In fact, it did everything I asked – but it was still Windows. I really wish that Apple would bring out a small Netbook that I could use, as I just like the way the operating system works. Call me a bigot, call me a chauvinist, but if a very attractive sales assistant from Columbia wants to dance me around the Apple store in London whilst flogging me one, then who am I to argue? **AP**

GET A GRIP ON IT



MY STRUGGLE

to find an effective download solution for my recent Alaska trip has had the nation gripping the edge of its collective armchair. In fact, it caused me so much stress before I left that I was in danger of having fewer hairs than Damien, the AP head honcho. So to alleviate all the sleepless nights that you must be having over this, here is how I got on.

To recap, my issues were space and weight. My 2.4kg MacBook Pro could not make the journey and the MacBook Air was too expensive for what I needed. I ended up buying an Acer Aspire One – yep, a PC for a confirmed Mac bigot. It was small, weighed in at 1.1kg and slipped inside the Cobra rucksack, so it ticked all the boxes. With a 250GB hard drive and 2GB of RAM, I knew it would be inferior to the Pro on performance, but I figured that on this trip I had to compromise. I did not install Photoshop, as it was pointless getting a licence when I am all Mac at home. Also, there is no point processing images whilst I am travelling. In my office, I sit in a darkened room to colour correct and use a LaCie 19in monitor,

Make sure your laptop's screen measures between 10 and 13 inches. Smaller ones are impractical for image editing





FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite images and share his techniques for capturing dynamic nature images

PHOTO INSIGHT

Frans Lanting explains how the mysterious atmospherics of an erupting volcano, along with a warming filter and ageing Kodachrome film, create a timeless, classic image

THERE'S a reason that the Galapagos Islands are such a favourite haunt of both scientists and artists. The Galapagos provide a window in time. In a geological sense, the islands are young, yet they appear ancient. The largest animals native to this archipelago are giant tortoises, which can live for more than a century. These are the creatures that provided Charles Darwin with the flash of imagination that led to his Theory of Evolution.

Yet, immutable as the tortoises seem, they were utterly vulnerable to the buccaneers and whalers who took them by the thousands in the last two centuries. Today, the populations are ravaged on most islands, and of one race, only one old male remains – Lonesome George, he's called.

Yet inside Volcan Alcedo, an earlier era lingers. What Ngorongoro is to Africa, Alcedo is to the Galapagos. This caldera is sealed off from the outside world by steep lava slopes that rise to around 3,800ft (1,100m) on the equator. It was not until 1965 that Miguel Castro, an Ecuadorian biologist, found a way down inside, and

discovered a world where giant tortoises roamed in primordial abundance. This race of *Geochelone elephantopus* had presumably never seen humans.

These tortoises could only have seen a handful of humans when I entered the time capsule of the caldera. For one memorable week, I lived among the tortoises of Alcedo. Photography one morning was one of those precious experiences where I could be part of a scene rather than a distant observer. The tortoises were oblivious to me. There was no need for long lenses, tripods or other contraptions – just one photographer, enraptured, with one camera and one 24mm wideangle lens was all it took.

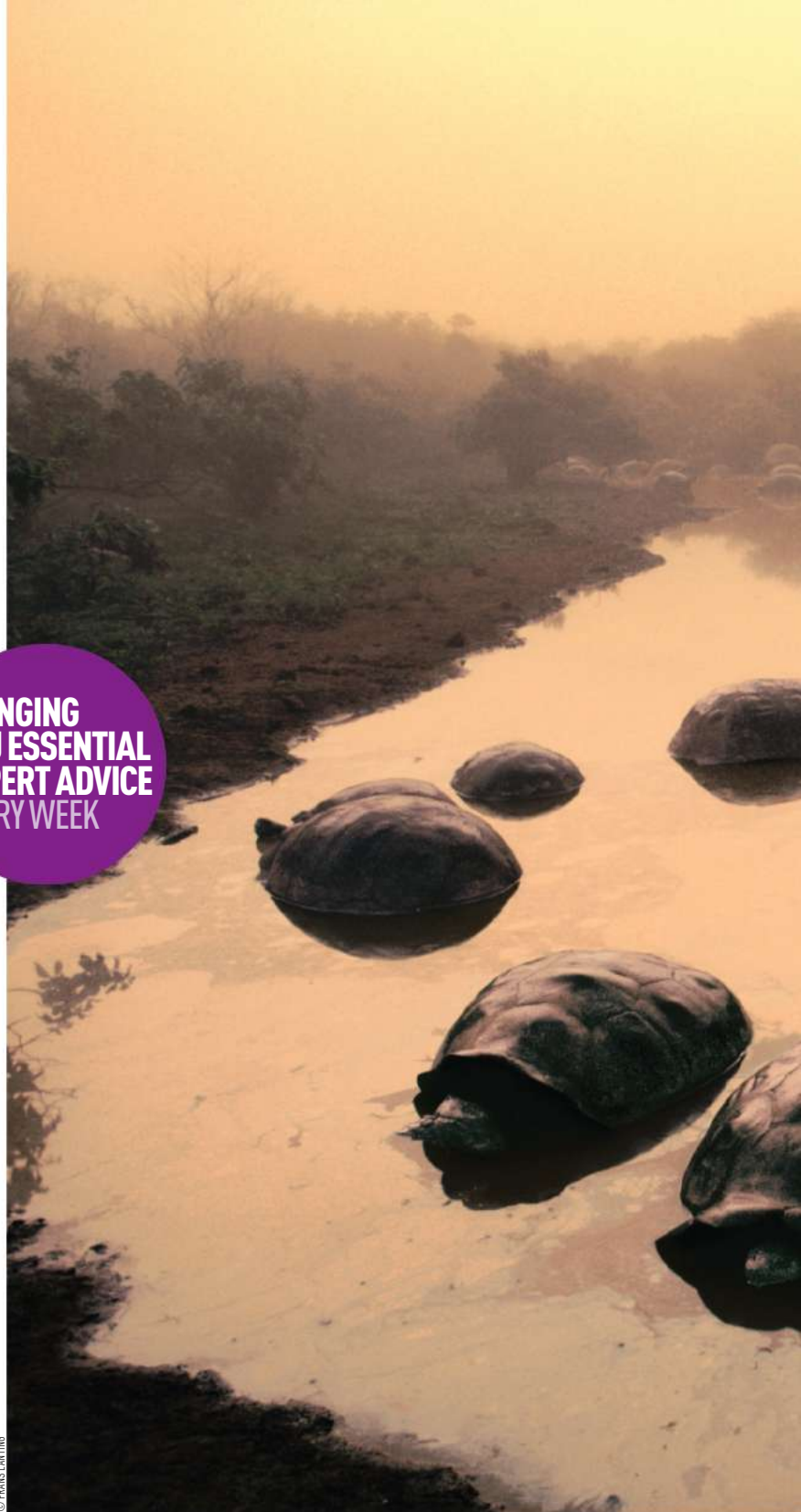
I captured this image on Kodachrome

film and was able to do a nice restoration of the information when I digitised it. Kodachrome has an unusual colour cast. We thought it was a gold-standard film at the time, but when you analyse transparencies of generations of photographers many of them are too cyan and shift too much towards magenta over time. The combination of this effect with the atmospherics of the environment (as well as a warming filter) gave the final image this yellow-brown, reddish tone. For the exposure it's worth noting that I used a graduated filter as well to balance the exposure for the sky.

In my opinion, the warming filter on my lens helps to suggest a time gone by.

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‘The soft morning mist, mingled with the sulphur steam of nearby fumaroles and dust from an erupting volcano to the west, kept the subject and landscape in the same tonal range’

To see more photography by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW

Landscape photographers often use this to evoke a mood, but you can use it for any style of photography if you think the scene warrants it. This scene struck me as one that transports you back to another time before there were mammals on the planet.

The soft morning mist, mingled with the sulphur steam of nearby fumaroles and dust from an erupting volcano to the west, kept the subject and landscape in the same tonal range and made exposures straightforward. To accentuate this, I added a strong warming filter to achieve the sepia tone, which I felt worked quite well given the conditions. The filter is affected by the strange atmospheric conditions, which is caused by the volcanic dust mixing with the fog

lingering above the volcano where these tortoises were living. This spot is pretty remote – it lies on top of a volcano in a strict conservation that requires a long hike. We had permission to do the hike, but because we thought we'd only be there a short time we took much of the food and water out of our rucksacks.

There was an eruption in progress while I was on the island, which meant my team and I stayed out in this remote spot for much longer than we had anticipated. Instead of a projected two days we stayed almost a week, by which point we ended up drinking from the puddle where the tortoises were swimming, using a T-shirt to filter the water. **AP**

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GET THE LOOK

Split toning

This week **Chris Gatum** tackles a traditional darkroom technique that required hours of tonal manipulation to produce images of poignant and evocative beauty

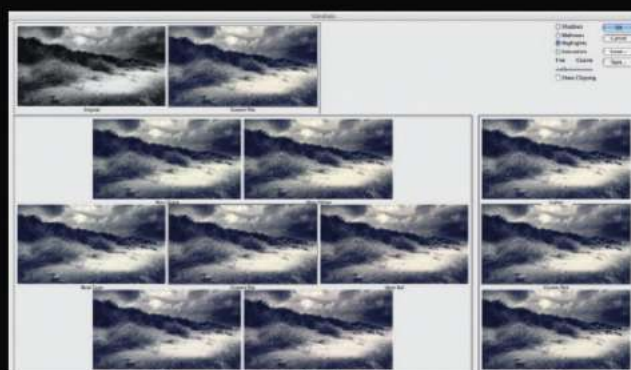
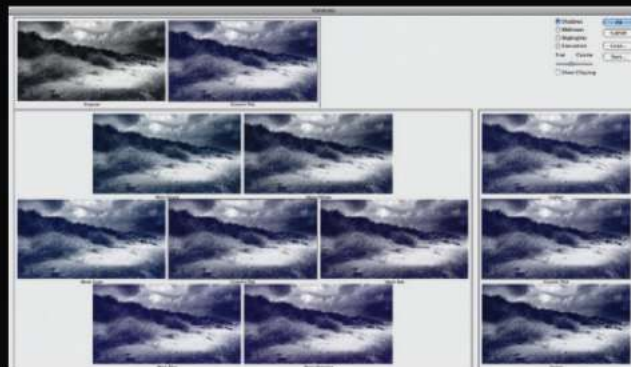
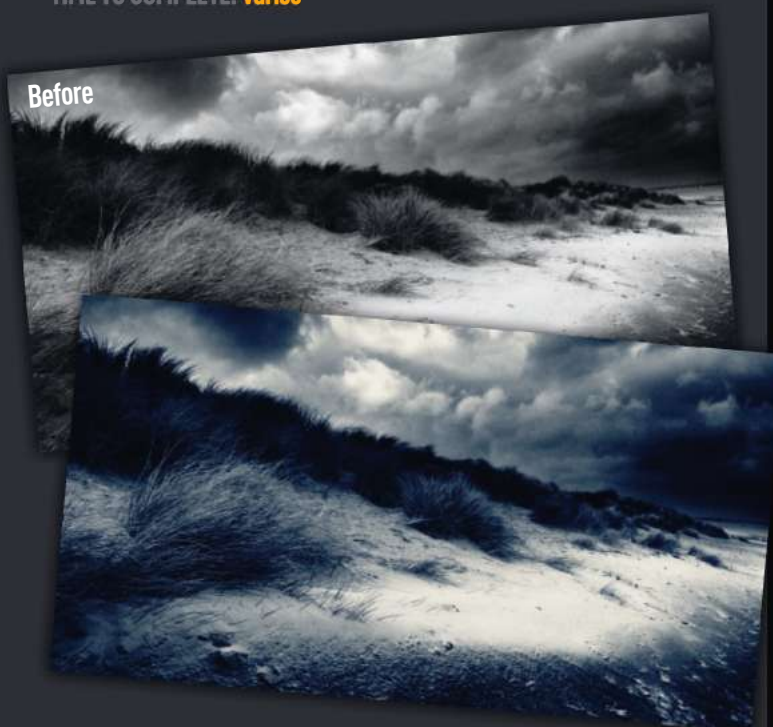
SOFTWARE USED: **Photoshop CS4**

SYSTEM REQUIREMENTS: **Windows or Mac OS**

SKILL REQUIRED: **Varies**

TIME TO COMPLETE: **Varies**

Before



ALTHOUGH photography was initially limited to black & white, many pioneering photographers looked for ways in which they could inject colour into their pictures, be it through hand-colouring, toning, staining or indeed the more recent Colorvir process that is perhaps best left unmentioned. Many of these traditional techniques have since migrated into the digital realm, with most editing programs and cameras now featuring a variety of instant toning options.

However, simply pressing a button marked 'sepia' to apply a brownish tone to your picture does a great disservice to black & white photography *and* your skills. Darkroom practitioners would spend a long time manipulating and working with their chemistry to get the precise tone they were after, and the modern mindless 'one-sepia-for-all' approach simply didn't exist. So this week we're going to look at

toning black & white images without the automation, creating a split-tone effect to inject some colour interest. Of course, you can use whatever colours you like for split toning, but I'm going to stick to a classic colour combination that delivers cool shadows and warm highlights, similar to using a blue toner followed by sepia in the darkroom

GETTING STARTED

Regardless of the digital method you use for split toning, the starting point is the same: a black & white picture that has had any exposure, contrast and dodging/burning done to it. Just as you would make a print in the wet darkroom before toning it, so we're starting with a 'finished' image where the toning is added as a final touch. If you've converted your image to greyscale you won't be able to add any colour, so make sure that the image is in RGB before you begin (Image>Mode>RGB Color).

Variations

SKILL REQUIRED

TIME TO COMPLETE 5 minutes

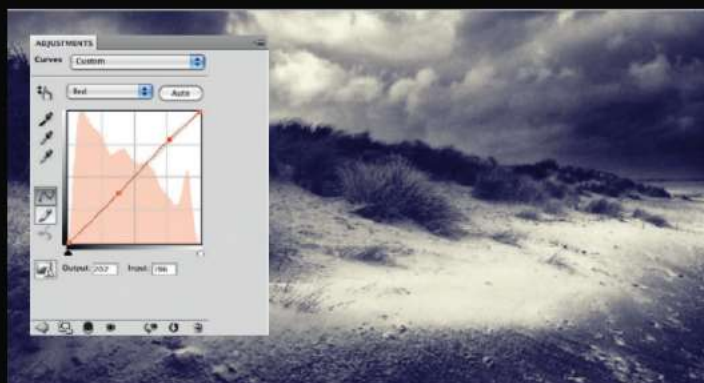
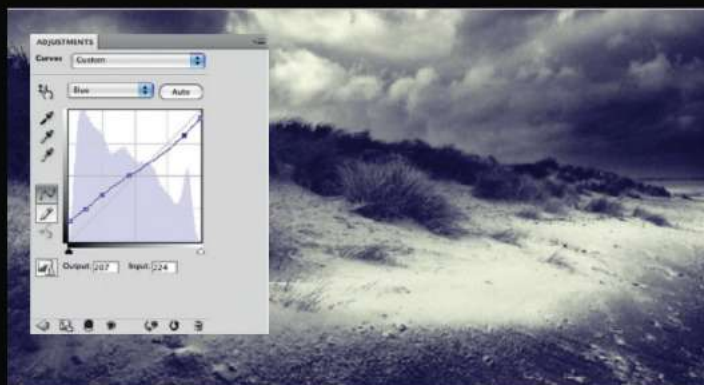
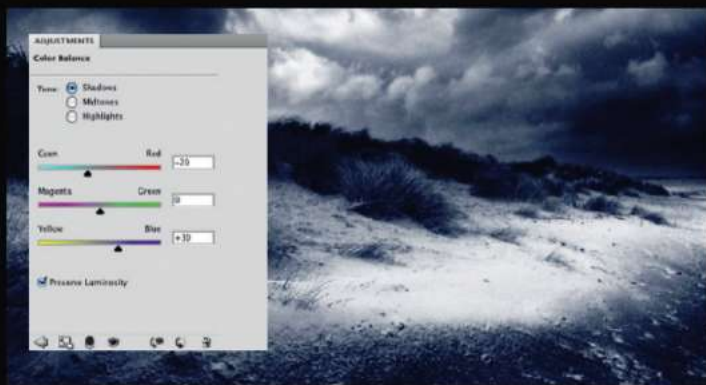
VARIATIONS is the simplest and most intuitive option for adding a split-tone effect, but it suffers from two significant drawbacks – you can't apply it as an adjustment layer and it doesn't work with 16-bit files.

Variations is accessed via the Image>Adjustments menu and the dialogue presents you with a colour 'ring-around', with your current pick in the centre and a preview of how six colour additions would look surrounding it. To the top right of the dialogue window are options to restrict the changes to the highlights, midtones and shadows, as well as a fine/coarse slider that allows you to increase or decrease the colour intensity. Whenever you adjust anything, the ring-around previews

will change accordingly.

To start your split tone, select Shadows and click on the More Blue and More Cyan previews to apply them to your image. Your Current Pick will be updated to show the cool shadows. If you add too much of either colour, click on the opposite colour in the ring-around – More Yellow to cancel out Blue, and More Red to counter Cyan.

When you're happy with your shadows, click on the Highlights button and add More Yellow and More Red to warm them. Again, you can go back at any point to the shadows, highlights, midtones or colour to make further alterations before you commit your split tone by pressing OK.



Color Balance

SKILL REQUIRED

TIME TO COMPLETE 5 minutes

WHILE Color Balance can be applied using an adjustment layer (Layer>New Adjustment Layer>Color Balance), it's less intuitive than Variations and slightly more primitive. However, it is a workable solution.

Once you've created your Color Balance adjustment layer, check the Preserve Luminosity button and select Shadows. Use the colour sliders to increase the amounts of blue and cyan until the preview image is showing a shadow colour you are happy with.

Next, click Highlights and adjust the yellow/red sliders to manipulate the lighter areas. At this point it's likely that your highlights will 'blow', but don't worry – this can be recovered.

To bring the highlights back, add a Levels adjustment layer (Layer>New Adjustment Layer>Levels) and move the white slider under Output Levels to the left. For this image, I've also adjusted the black Output Level slider to subtly lift the shadows.

Curves

SKILL REQUIRED

TIME TO COMPLETE 10-15 minutes

THE FINAL method I'm going to use to split tone this image is Curves – arguably one of the most powerful tools that Photoshop has when it comes to controlling contrast, exposure and colour. Like Color Balance, Curves can be applied as adjustment layers so they can be fine-tuned and they will also work on 16-bit images. However, you can also save the curve for future use, so this provides the best of all worlds.

After the Curves adjustment has been created, it's time to add the split tone, which is done in a more holistic fashion than the previous 'shadows-then-highlights' processes. Choosing the Blue curve from the drop-down Channel list, the bottom

left corner is moved directly up to increase the blue in the shadows, while the top right corner is dropped straight down to warm the highlights. This gives a linear split-tone tone from blue to yellow, but you can add further points to the curve, as I have done here, to control the colour distribution across the tonal range.

Next, select the Red channel from the drop-down options and set an anchor point towards the centre. Add a second point higher up the curve and raise this slightly. You don't need to raise the curve far, just enough to add a small amount of red to the highlights that prevents them looking overtly yellow. A final tweak of the curves and the effect is done.

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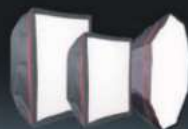
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From the series 'Roads'. Eric photographed across roads to show how they could be part of the landscape

All's square

Eric Fredline's square-format landscapes are evocative and strangely beautiful. **Gemma Padley** finds out how he creates his unusual images and discovers why breaking the mould can lead to some extraordinary results

ERIC Fredline has square eyes and it's not because he has been watching too much television. Ten years ago, when Eric first started taking pictures, he used a Canon EOS D30. Photographing in portrait and horizontal format he concentrated on improving his technique. Then, eager to explore new ways of working, he made the transition to producing square-format images, shooting both digitally and on film, and cropping his pictures afterwards.

'I got to the stage where I had mastered the classic landscape compositions and wanted to do something more interesting,' says Eric, who lives in Alberta, Canada. 'I guess I've always wanted to be a bit different. The square landscapes series actually started as vertical landscapes. A colleague wondered what my images

might look like square, so I tried cropping my images. A surprising number were improved by doing this, so I started to "shoot square" on purpose.'

STRUCTURED APPROACH

By limiting himself to working within strict boundaries – using a square format and framing his shots to divide the landscape into distinctive horizontal sections – Eric was able to create a series of images linked by a common theme. On the surface, Eric's images look similar. They are all square-shaped and the horizon is often placed directly in the centre of the frame. There is often an equal amount of land and sky, and the skies in each image are usually clear while texture is reserved for the land. Yet despite their similarities,



Eric shoots both digitally and on film, using a Canon EOS-1Ds and an Ebony SV45U 5x4in (pictured)



each image has its unique character. 'I've always tended to impose a set of constraints on myself when photographing,' says Eric. 'When you put a constraint on yourself by visiting the same location or photographing in a particular style, it forces you to explore new things.'

THE SQUARE FORMAT

Admitting to being obsessed by the formal properties of photographs, Eric meticulously places each element carefully in the frame. The frame itself becomes an integral part of the composition and has a direct influence on his compositional approach. 'There's something challenging about the square format because it affects the balance between subjects,' says Eric. 'You're not favouring a front-to-back or left-to-right view [as you do when you shoot a rectangular picture, either vertical or horizontal]. The square format creates a kind of tension; the viewer has to decide how to "read" the image. No one element is more important than another. Everything in the frame is there because I have thought about where to put it.'

Composing in the middle of the frame, Eric made a conscious decision to shoot vertical or horizontal depending on how he wanted to crop the scene afterwards. 'After a while, I didn't notice the details at the far edges of the frame,' he says. 'Afterwards, I would crop as little as possible either side.' (See page 26 for more on cropping).

CAMERA GEAR

For his square-format series 'Roads' and 'Horizons', Eric used his large-format Ebony SV45U camera. He used a Canon EOS-1Ds with a 16-35mm lens for his digital work. Part of the challenge was to imagine how the scene would look as a 'square'. 'With a large-format camera, it wasn't too difficult to imagine the square shape

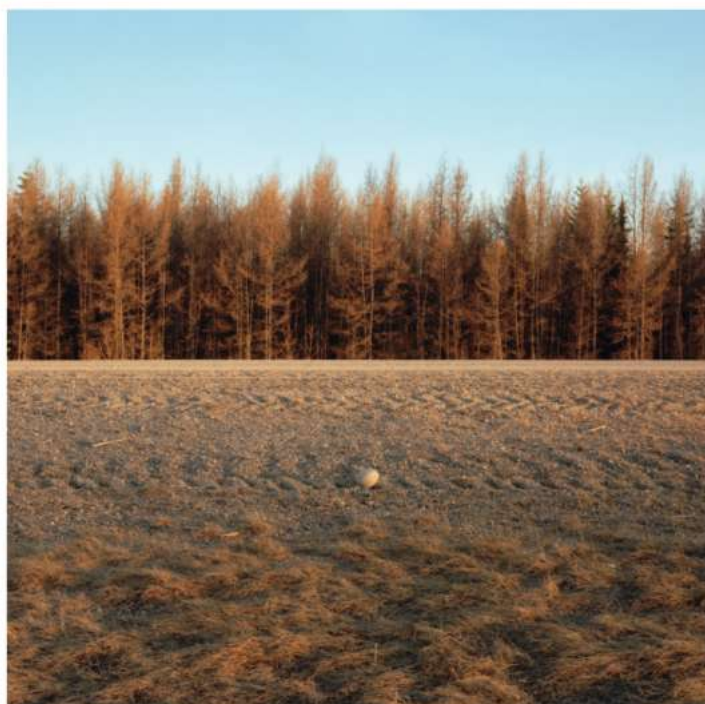


ALL PICTURES © ERIC PÉRIE

Above: From the series 'Horizons'. Slicing the frame in half gives equal weight to land and sky, emphasising colour

Below left: From the series 'Roads'. Soft light brings out the colour and texture in the trees and foreground

Below right: From the series 'Roads'. A completely clear sky encourages the viewer to look at the foreground instead



because I could use the grid [to fine-tune my framing],' he says. 'With the large-format camera I tended to shoot fewer wideangle shots and instead used shorter relative focal lengths. I tended to shoot more in the 35-70mm range equivalent to digital imaging, to narrow down the field of view. With a large-format camera you can shift the plane of focus, and the fact that I was shooting very flat subject matter meant I could place the plane of focus on the field or road. Even with a quite short telephoto – a 210mm lens on a 5x4in camera – I could keep everything in focus, from the rocks on the road to the bush in the distance. The image is pin-sharp edge-to-edge and there is no distortion, which are two of the great advantages of shooting large format. I also had a large golf umbrella that I used to shade the camera from the all-too-common prairie wind when necessary.'

CHOOSING LOCATIONS

Eric found himself attracted to sparse, open scenes such as those with few trees. Finding appeal in very flat landscapes, he revisited each location in and around the Canadian prairies in different seasons and at different times of the day. 'Certain places lent themselves to this compositional approach more than others,' he says. 'I was drawn to things that are almost banal, such as plain fields or roads that aren't overly interesting, and sought out places that hadn't been extensively photographed.'

'I'd re-visit the locations and I discovered how sometimes nothing exciting was happening, but at other times the landscape would be transformed by a bizarre pattern,' he says. 'It was astonishing to see how photographs taken from almost exactly the same vantage point looked completely different. The best photographs came when I was



Above: From the series 'Horizons'. A drilling rig takes centre stage in Eric's boldly framed image

Below left: From the series 'Horizons'. Livingston Range in Glacier National Park in Montana

Below right: From the series 'Horizons'. Eric's images capture the starkness of the Canadian prairies





From the series 'Roads'. Eric creates a layered effect by breaking his image into sections



surprised by what I found in a location. I can't describe the mood I was seeking, but I wanted to create images with an emotional pull'.

COMPOSITIONAL APPROACH

Eric's images give the impression that there is very little in the way of a subject, but there is a huge amount of detail in each image. Often

photographing from eye level, every element is carefully placed in the frame. Eric avoids the conventional approach often employed by landscape photographers of including a prominent subject in the foreground that leads the eye to something in the distance, and what is especially interesting is the way his images depict ordinary scenes rather than sweeping views. The images break nature down to its basic elements, but from this emerges a stark beauty. 'The images were there in my mind, and although I wasn't taking snapshots I was able to work quickly,' he says. 'For me, the fascinating thing about a camera is how you can create photographs that are surreal and abstract by altering the direction in which you point it.'

Inevitably, as in all landscape photography, no matter how much planning you do, there is always an element of unpredictability. For Eric it is about being alert to compositional opportunities as they arise. 'The difficult part of photography is that on the one hand there is a set of technical processes you have to adhere to, but on the other you're responding instinctively to the scene in front of you,' he says. 'In many ways you have to let the composition come to you.'

In one series, entitled 'Roads', Eric photographs from alongside a road. 'Quite often you see images looking down a road into the distance, but I decided to shoot across the road instead,' he says. 'By doing

this, the road and the landscape become a series of horizontal lines. All these images are variations on bands of colour. I'm trying to make my images interesting as landscapes, but also as pure graphic design.'

GRAPHIC APPEAL

Eric's images have a graphic appeal where pattern and texture feature prominently. He composes his images to create an abstract composition aside from the landscape he is depicting. It isn't obvious where these landscapes are, but this is less important to Eric than capturing the landscape at a particular time. His purpose is to reveal something about what the landscape means to him rather than creating a shot of a clearly identifiable place. 'The images are not photographs of something – they are photographs of a scene,' he explains. 'I photograph the way I feel as I observe these spaces. I try to make the scenes non-specific and at the same time universal.'

Eric's minimalist way of working means the images can be appreciated for their construction rather than exclusively their subject. Bright sunlight helps to accentuate the vastness of the landscape. 'My favourite light is the sun relatively high in the sky and behind me,' he says. 'I like shooting mid-morning before the sun is too high. I want my images to show what a person would see if they were standing beside me'. **AP**

CROPPING

Final image



'In the original image (below left), you can see that I've cropped to avoid the telegraph pole on the right and the tree on the left,' says Eric. 'It's also one of those rare cases where the crop doesn't extend right to the bottom of the frame. With a large-format frame, cropping a little is not a problem as there is a lot of resolution in the image.'

'This image was taken directly from the raw professional scan of the film (I used Fujichrome Astia 100F).

'It is a mid-morning shot and the strong directional light brings out the textures in the field. I was standing on the other side of the road and using the equivalent of a 50mm lens on a DSLR. I took a reading with a handheld meter to get the ambient exposure. The shadows here are quite dark [so you do have to be aware of your exposure], but an aperture of f/16 at 1/100sec tends to be a good exposure on a large-format camera for these lighting conditions.'

'I like how the strong lines converge on the horizon. When I look at this image, I see a landscape with lines leading to the horizon, but I also see a series of horizontal strips that are carefully balanced in the frame. For example, the strip of grey in the road is the same width as the strip of blue at the top. A conventional approach might have involved walking up to the edge of the field and photographing just the field. If I'd done that, I would have waited for something interesting in the sky. Instead, I made a feature of the strong light and stood further back so I could contrast the blank sky with the textured road.'

Original image showing crop

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Carrying the torch

Craig Roberts explains how a torch and common household items have enormous potential for making unique and interesting still-life images

WHEN you hear about the photography technique 'painting with light' or painting with a torch, you may automatically think of a large subject like a tractor, a tree or even an old church that has been photographed at night and either lit by a powerful torch or with multiple bursts of traditional camera flashgun. The technique is very striking, and if you get the effect right the results can be amazing. You'll find that your subject is dramatically lit against a night sky when it would otherwise have been lost in the gloom.

I had been contemplating trying the technique for some time, but could never find the right subject and was worried that I would arouse the suspicion of the local constabulary – or UFO spotters – as I lit a dark corner near my home with a dozen or more camera flashes! I also wanted to try something different. The subjects I have mentioned are all ideal for the technique, but this also means they have been done many times before. So, with this in mind, I decided to think small instead of big, and wondered if the same technique could be achieved in the studio, with smaller subjects and therefore using smaller light sources.

Given that the subjects I had in mind had reduced in

size, the common flashgun firing multiple bursts to paint the subject was out of the question, as it would just flood the subject with light and the effect wouldn't work. So I stuck with the idea of using torchlight, but instead of a million-watt candlepower torch that would be required to light a building, I opted for a tiny torch that only requires AAA batteries.

For my subject, my first idea was some dead flowers (see page 30) that I had bought my wife a few weeks earlier, although they weren't dead when I bought them for her, of course! These were chosen because I liked their texture and shape as they wilted. For a backdrop, I used a piece of slate from the garden. I wanted a plain background and the slate seemed to complement the dying flowers perfectly. I placed the slate on a crate to lift them off the floor and then positioned my tripod directly over the top of them, with the legs of the tripod on either side of the crate. This kept the plane of focus completely flat and helps avoid depth-of-field problems.

To achieve the painted-with-light effect, you need to shoot in complete darkness. So to make things easy for myself, I waited until night-time and shot in a room with the curtains closed and the

Hi-fi speaker lit with a torch
Canon EOS 5D,
11secs at f/13,
ISO 100

lights off. You then need to put the camera onto the B setting so you can hold the shutter open for the required length of time. Then it's a case of a bit of experimentation. I went with a range of apertures from f/11–f/16 just so that everything was in focus, and also so that the exposure could be long enough to do some painting of the subject. I varied the length of time the shutter was held open, depending on the level of darkness and the effect I wanted. Some were very limited paintings that allowed only parts of the flower to appear out of the darkness. These were timed at around 25–30secs. On other shots, I wanted more of the flower to be lit, as well as allow the texture of the slate on which they sat to be revealed. These shots required a longer exposure of around 50secs and a slightly wider aperture of f/11.

You can use these as a guide, but the exposures will depend on the torch you use, the subject and, of course, how dark your room is at the time of shooting. After each shot, take a look at the histogram on the LCD screen to determine if a longer or shorter exposure is required. It's worth bracketing your exposure times anyway, as often they look very different when enlarged on the computer screen.

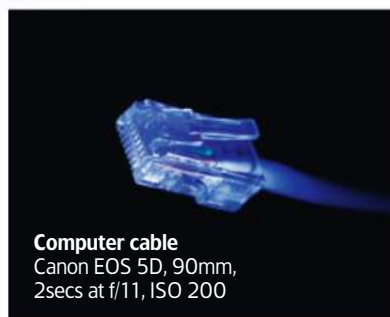
As for your torch action, you need to keep the light source constantly moving throughout the exposure to avoid hotspots. Most of the time I had the torch pointing at the flowers from above, obviously avoiding moving my hand in front of the camera lens,



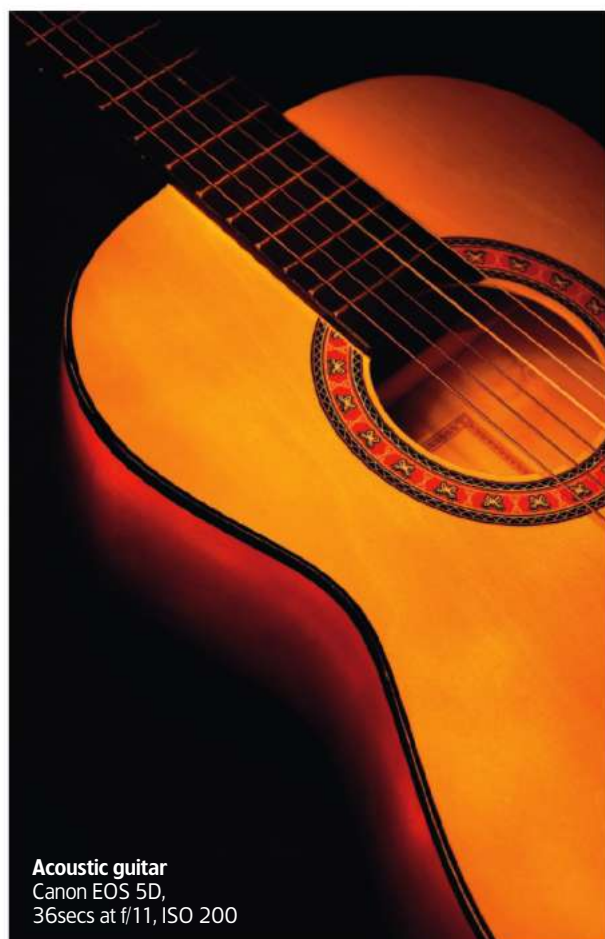
With the shutter held open, Craig began to paint the subject with light with the torch, making sure he kept the torch moving to avoid too many hotspots
Canon EOS 5D, 90mm macro, 31secs at f/11, ISO 200



Craig placed the flowers on a piece of slate, which was positioned on a wicker basket to bring the setup off the floor, with the camera directly overhead



Computer cable
Canon EOS 5D, 90mm, 2secs at f/11, ISO 200



Acoustic guitar
Canon EOS 5D, 36secs at f/11, ISO 200

but I also angled it to the side of the flower heads to help fill in any shadows. You can also use this technique to add shadows by pointing the torch only from the side and not from above. It's amazing to see the variety of lighting effects you can achieve from this simple technique, and the results look like you have spent hours setting up a studio with lights, snoots and honeycomb filters to achieve specific directions of light.

Once downloaded to the computer, I adjust for brightness and contrast using Levels and Curves, and then do some selective dodging and burning to bring out the key parts of the image. By shooting raw files, I am also able to adjust the white balance where necessary to either increase or decrease the warmth in the image.

Once I had finished with the flowers, I went searching around the house for other subjects. An old acoustic guitar proved a good subject (see left), and again I achieved very different effects purely down to the time I painted the guitar with the torchlight, as well as the direction and time each part of the guitar was painted. The effects look very stylish and moody, and bring the most mundane subjects to life.

I did the same with one of my hi-fi speakers, lighting the speaker cones after taking off the mesh grills. I shone the torch on the metal surrounds of the bass and tweeter cones, as well as the company name (see page 29). I really like the results from this set and it reminds me of the adverts I have seen of speakers in hi-fi

magazines that manufacturers use to try to make their speakers look cool and sexy. I guess they used expensive studio setups to achieve the look, but after achieving similar results with my humble torch, I wonder whether the photographer actually used this technique for the photos.

For my final subject, I tried the technique on a computer cable (see above). I do lots of simple still-life images for my photo library of everyday subjects, but lit creatively to make them look stylish. The painting with torch effect was an ideal way to achieve this, and as the subject was very tiny and I wanted a selective lighting effect, the exposure times were much shorter than the previous setups. To help keep a black background, I only needed to hold the shutter open for 2–4secs. I changed the white balance as I processed the raw files to remove the warm tone from the torch and instead went for a cool blue effect, which I think suits the subject better, giving it a modern, techy look.

The technique is great fun to do and of course it is much easier to practise and achieve the desired effect in a studio or at home than standing in a cold field at night, trying not to stand in something you shouldn't. There are dozens of subjects you could use and experiment with, and by varying your technique and timing you can achieve a variety of results that look like they need an expensive studio setup to achieve. So find yourself a torch, pick a subject, switch the lights out and start having fun. **AP**

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Jon McGovern Derby

Jon, 17, got into photography by chance while taking photos for a graphic design project. After learning the basic principles he bought a Nikon D60, which he says, 'opened my mind to a whole new world.' As he became interested in photography just three years ago, he feels he is 'more receptive to the small details that can make everyday life remarkable.' Jon tries not to confine his photography to one genre, but is drawn to landscapes and real-life scenes with powerful light. To see more of Jon's images visit www.flickr.com/jonmcgovern.

Ghost train

1 A low shooting angle and an Alien Skin Photoshop plug-in give this approaching Tube train an eerie feel

Nikon D60, 10-20mm, 1/80sec at f/4, ISO 1600

Pebble path

2 The ultra-wideangle distortion adds impact to the composition and perspective of this Dorset beach pathway

Nikon D60, 10-20mm, 1/160sec at f/11, ISO 100





Guitarist

Breaking the Rule of Thirds by placing the horizon in the centre of the frame adds impact to this moody scene
Nikon D60, 10-20mm, 1/125sec
at f/14, ISO 200

EDITOR'S CHOICE

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This makes use of two of the photographer's principal gifts, timing and light. Jon has created an excellent street image that is filled with atmosphere and anticipation. The scene is well spotted and would have made a great shot on its own, but the man with his guitar, cleverly situated against a tonally complete sky and sea, has added an extra level of excitement

Jon McGovern Derby

Gull

3 In this bold, minimalistic image, Jon frames his shot to accentuate the arched wingspan of the bird as it flies
Nikon D60, 55-200mm, 1/4000sec at f/5.6, ISO 200

The Wanderer

4 Jon wanted to make reference to Cartier-Bresson's famous image 'Behind the Gare Saint-Lazare' photograph, which features reflections in a pool of water
Nikon D60, 10-20mm, 1/30sec at f/5.6, ISO 220





David Horner Leeds

David's interest in photography began more than 50 years ago when he first used his father's pre-war folding Kodak 3½x2½in camera while out cycling in the Yorkshire Dales. David, 73, now uses a Nikon D100 and D70, but hopes soon to 'exploit the amazing capability of my new Panasonic Lumix DMC-GF1.' He mainly enjoys photographing landscapes. 'With these beautiful and diverse views on my doorstep, it is no surprise that landscape photography is one of my favourite subjects,' he adds.

River Wharfe

1 The rocky bank of the river at Langstrothdale draws the viewer to the focal point of the picture where diagonal lines converge
Nikon D70, 18-70mm, 1/30sec at f/22, ISO 200

Buckden Pike

2 Here in David's favourite Yorkshire Dales location, tractor tracks curve round and lead the eye to the rays of sun in the distance
Nikon D70, 18-70mm, 1/60sec at f/22, ISO 200

Postbox

3 Positioned on a Third, the postbox was, until recently, the main link to civilisation for these isolated farmsteads in Yockenthwaite in the Yorkshire Dales
Nikon D70, 10-20mm, 1/00sec at f/16, ISO 200



Bee

1 Blurred areas of green and purple complement this bee perched on lavender
Nikon D2X, 18-55mm, 1/40sec at f/5.6, ISO 100

Frog

2 Positioning his subject in the centre of the frame, Andy uses the daisies to add interest to the composition
Nikon D2X, 18-55mm, 1/125sec at f/8, ISO 100

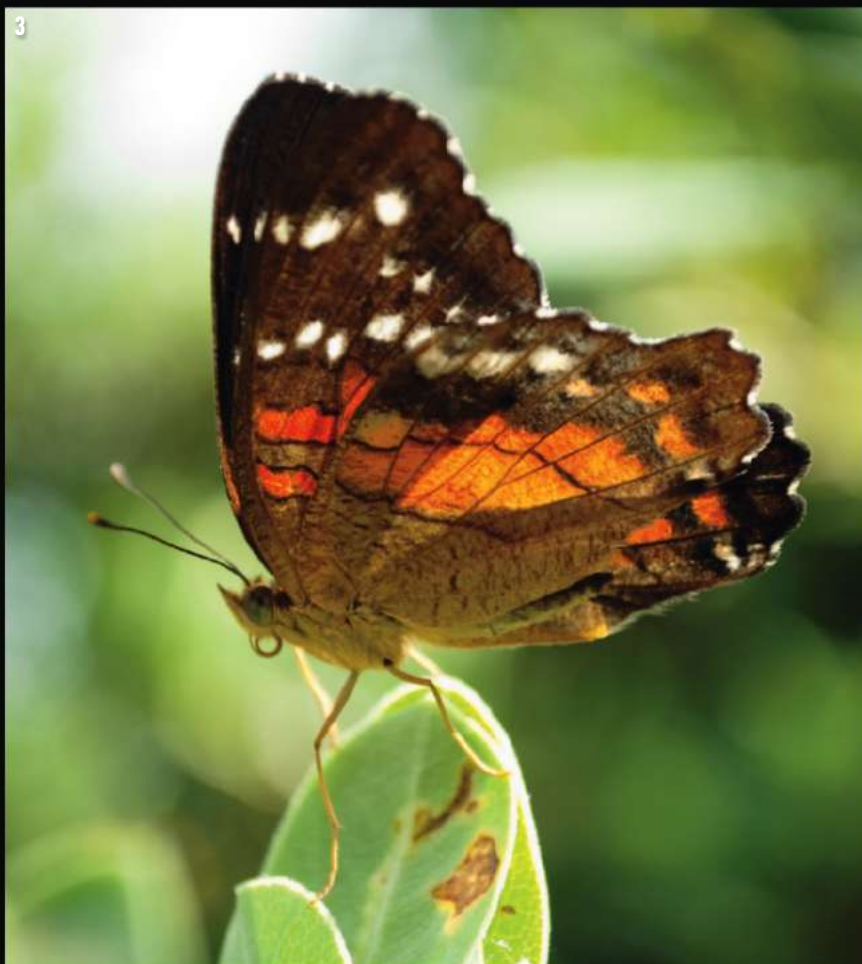
Butterfly

3 The colours in this butterfly's wings are beautifully defined by the subtle backlighting
Nikon D2X, 18-55mm, 1/40sec at f/5.6, ISO 100



Andy Bignell East Sussex

Andy, 45, started taking pictures when he was just seven years old after his mum bought him a Kodak Box Brownie camera. He first used it on a school trip to London Zoo and has been hooked on wildlife photography ever since. Now using a Nikon D2X, Andy regularly visits animal centres and nature reserves to photograph the animals. His aim is to be a professional wildlife photographer.





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AP Appraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



Original



With more contrast

Chinese family Peter Dorman

Panasonic Lumix DMC-GF1, 20mm, 1/50sec at f/1.7, ISO 100

PETER has a Panasonic Lumix DMC-GF1 and he has been using it for documentary-style photography in, among other places, Asia. This picture shows a family that runs a tailor shop in Hoi An, Vietnam. It is a very touching picture, and even if I hadn't told you the story you would probably have been able to work it out quite quickly from all the clues Peter has included in his frame. I love the fact the baby is looking down on us, like the newest incarnation of Buddha. He has a very regal look and mummy and daddy are obviously very proud of him.

Peter's original has very soft contrast, and while usually that is best for portraits, I can't help feeling this scene could do with a touch more impact and depth. I've added a curve boost to the midtones, and at

the same time adjusted the colour a little to take out the green/cyan cast that keeps the atmosphere cool.

The different coloured materials make an excellent background, but I wanted to see the shot without the distraction of all that colour. While I like the colour version, there is something more direct about the scene in black & white. We still get the same story, but perhaps it is a little easier to concentrate on the boy's expression if the eye isn't being drawn behind him all the time by the reds, blues and whites. A bit of a crop also helps us to focus on the action, while still appreciating the surroundings. It's an excellent portrait that is filled with life and appeal, and for his great eye and hard work Peter wins my picture of the week.

PICTURE
OF THE
WEEK



Black & white and cropped

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings. Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned

JESSOPS
Advice for Life

Audrey Hepburn Victoria Latham

Canon EOS 400D, 43mm, 1/60sec at f/5

VICTORIA is a young photographer who enjoys taking pictures of people, especially, she says, when she can create a bit of a story with the picture. For this portrait, which she took for her photography AS course, she wanted to recreate the look of Audrey Hepburn. She has done a great job of finding a good model, has got the right props and composition and has created a fun and attractive picture. To get the Hollywood look, though, I think we need to think a bit more about the lighting. Here, Victoria has used the flash on her camera, and because it's so close to the lens the lighting is very direct and can look a bit flat. The shadow on the background gives the position away, and creates a bit of distraction. In Hollywood I would imagine a picture like this would be lit with stage lights, and they would be placed to emphasise the shape and features of the sitter. For a picture like this I'd think you would want the main light shining from the right and positioned high and so that it was in line with the model's nose. This would produce a shadow under her nose and chin, and would define her cheeks, but would also cast her eyes into the shade. To counter this you'd need another light, of less power, to shine from below to fill those shadows, but



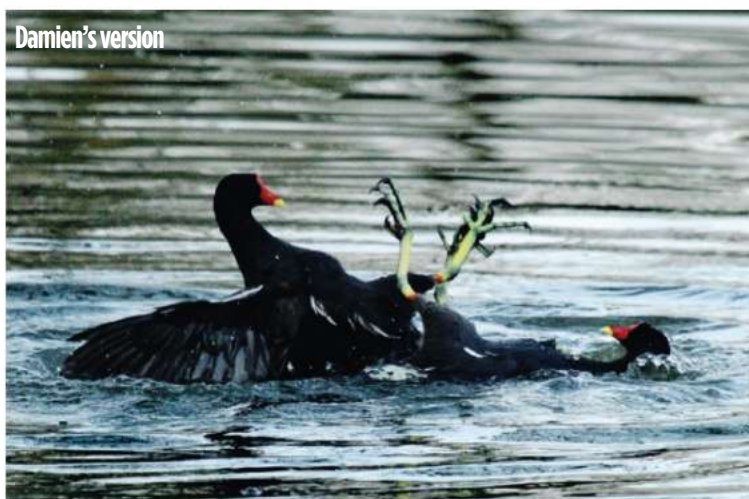
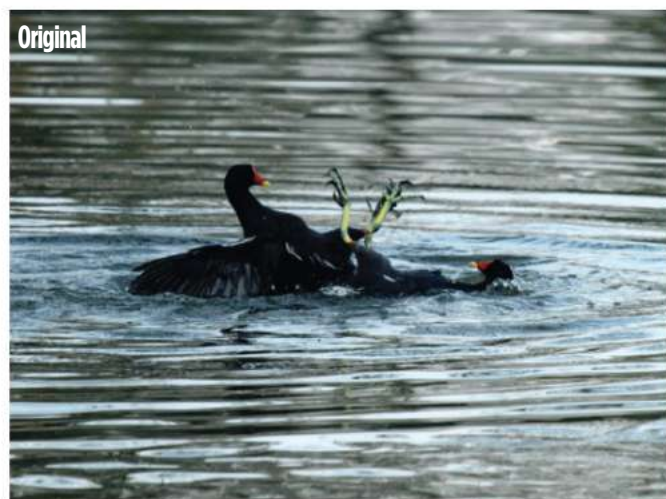
not so much that they disappear completely.

The lighting would be full of contrast too, to create a powerful image; I've added a quite steep curve to Victoria's picture to show what I mean. In Hollywood they would have an additional light, or lights, to illuminate the background, to make it white. I have turned Victoria's background white to show what it might have looked like.

The most important aspect of

photography is getting the lighting right, as that is what makes or breaks a picture. If you don't have studio flash or stage lighting it doesn't matter; for this shot, Victoria could have used a standard lamp and two table lamps to get the effect needed.

It is a great picture, though, and with a little bit of attention to lighting I think Victoria will be turning out some first-rate portraiture very soon indeed.



Moorhens Jason Chalk

Canon EOS 7D, 100-400mm,
1/800sec at f/8, ISO 3200

NINJA-LIKE reactions, as Andy Rouse will tell you, are essential for good wildlife photography, and in the selection of images that Jason has sent he clearly demonstrates that he has them. He has caught fish jumping, squirrels flying, and here moorhens

battling on the river. Jason says he has already cropped his original, but still I don't think the action is big enough in the frame. Fortunately, he shot this on a Canon EOS 7D so we've plenty of pixels to play with – my crop still leaves a file able to print to 6x9in. Rather than just leaving the subjects too small in the frame, the problem with Jason's crop is that there is too much empty space at the top and bottom, and the subject is bang in the middle. I've not taken much off the sides, but I have shifted the action to the

lower third to give the appearance of a more considered composition.

A contrast boost from the Curves window has given the scene more impact, and a darkening of the edge shadows with the Burn tool, and a dusting of the Dodge tool on the highlights of the birds, has given them a more 3D effect. It is a shame there is no catchlight in the eyes of the higher bird (it may have had them closed) as it leaves us with a featureless face. But that timing! Great job, Jason.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Vanguard ABH 230K ball head £194.95

For more information visit www.vanguardgb.com

BALL-HEAD tripod heads are the most compact heads around, and the Vanguard ABH 230K is no exception. It is a semi-elliptical ball head designed to handle off-centre loads, and fine movements for loads up to 30kg. This is achieved using an 'X3' additional component between the ball and housing, and the combination friction forces control (CFFC) for greater tension and friction control. The CFFC has two controls on one knob, one to lock the ball in place while the other fine-tunes the tension. I would prefer this knob to be on the left-hand side so I could use my right hand to steady the camera rather than my left. There is a bubble level beneath the quick-release plate, which is clamped into place by tightening the plate-lock knob. This is marginally slower than a release lever, but it feels more secure. The panning base can rotate 360° and is marked out in 5° increments.

The ABH 230K ball head is well made and is priced accordingly. It has Vanguard's durable OX coating on the surface that prevents scratching and damage, which means it should be durable. I used a Canon EOS 7D with 70-200mm f/2.8 USM II lens (a combined weight more than 2.3kg), and the head felt secure and handled it with ease in most cases, although there is a tiny drop-off once locked at the more extreme angles. A carrying bag is included. **Tim Coleman**



Amateur Photographer
A high-quality ball head that provides stability for heavy loads
★★★★☆

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Tamrac Evolution 8 backpack £155

For more information visit www.tamrac.co.uk

I FIND sling backpacks that are carried over one shoulder good for quick access, but with heavy camera gear they can quickly become uncomfortable. Two-strap bags are generally more comfortable, but it takes longer to access the gear. The two straps on the Tamrac Evolution 8 backpack can be unclipped at the bottom to create a one-strap sling (left or right), offering the user both options. This versatility is matched by the access to the main camera compartment from

the back or from either side. The Evolution 8 will hold a DSLR with 70-200mm f/2.8 telephoto zoom lens, three or four additional lenses and a flashgun. There is a top compartment for personal gear and along the back is a full-length laptop compartment for a laptop up to 15.6in. A central tripod clip holder enables quick access and speedy attachment for a small tripod. One of the outer side pockets contains a detachable rain cover and the other is ideal for a mobile phone or compact camera.

I like the ability to modify the two inner compartments into one large unit, and also the mesh and Windowpane-Mesh pockets for accessories. While also available in black, the brown/tan exterior is a little different from the norm without being too wacky. This bag simply ticks all the right boxes. The smaller Evolution Backpack 6 is available for £135. **Tim Coleman**



Amateur Photographer
A well-made and versatile bag that looks good
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EOS 60D

Canon's replacement for the enthusiast-level EOS 50D has 18 million pixels, a vari-angle screen and Full HD video.

AP October 23

Nikon D3100

At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.

AP 30 October

Nikon D7000

Nikon's new 16.2-million-pixel camera is designed to appeal to enthusiast photographers. We put it to the test.

AP 6 November

Panasonic Lumix DMC-GH2

Panasonic's new Micro Four Thirds camera features an improved contrast-detection AF system, but how much faster is it?

AP 20 November

Olympus E-5

We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.

November

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Photoshop Elements 9

Photoshop Elements 9 has just been released and it is replete with new features. **Philip Andrews** takes a look at what to expect

CAN YOU believe that Photoshop Elements 9 has just been released? It seems only yesterday that version 1 of this entry-level image-editing program hit the shelves. Yet maybe that says more about me than the program or Adobe release schedule, because the sophisticated image-management and enhancement options in version 9 are a far cry from the simple controls that we encountered in version 1. Not only are there more tools and features with which to play, but the big news is that the whole program is now Mac-ified! Yes, and that includes the Organizer workspace (unlike previous releases). I'm not sure whether Mac-ified is a word, but you know what I mean. For this release the guys on the development team have been working hard to duplicate the full feature set of the Windows version for Mac users. Even with the obvious workload involved in this task, the team has also been able to implement a host of new features, including the ability to create layer masks directly, that I am sure will delight all Photoshop Elements users.

I'm going to take a brief look at the key changes and walk you through a couple of step-by-step techniques that I'm sure will be of use to those who decide to invest in a copy of Photoshop Elements 9.

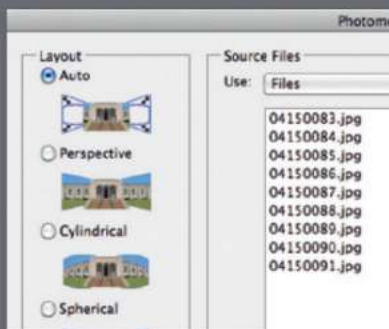
FULL PHOTOSHOP ELEMENTS 9 FOR THE APPLE MACINTOSH... FINALLY!

Apple users will rejoice with the release of this version as the Macintosh edition will hit the shelves at the same time as the Windows version and, more importantly, Mac and Windows versions of Photoshop Elements are now almost exactly the same in terms of layout, design and feature set. For all practical purposes there are no real differences between the two versions, except for the areas of DVD and slideshow creation, where Windows still contains more functionality. The biggest difference Apple devotees will notice, though, is the inclusion of the much-envied Organizer workspace.

NEW FEATURES

MACINTOSH USERS GET ORGANIZED

The stand-out achievement of the Photoshop Elements team in this revision has to be the Mac-ifying of the Organizer workspace and its associated functions. Now those working on the Apple platform will be able to access all the features and functions of the Organizer.

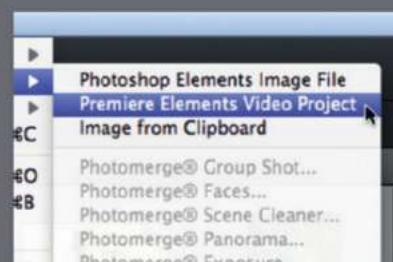


EXPANDED PANORAMA OPTIONS

Elements 9 adds to the list of stitching options available in Photomerge with the addition of the Spherical and Collage entries. Collage allows manual adjustment of source photos and Spherical is designed for stitching files that cover a full 360° scene.

MORE LINKS WITH PREMIERE ELEMENTS

With the continued increase in the proliferation of still cameras that capture high-quality video footage, Adobe has increased the links between Premiere Elements and Photoshop Elements programs. The Organizer space is common to both programs.

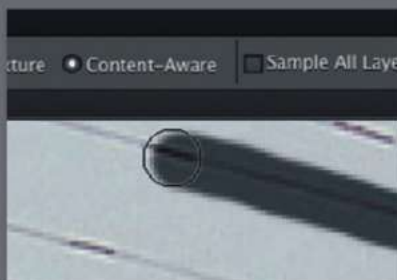


SINGLE-IMAGE PEOPLE RECOGNITION

After introducing the feature last version, Adobe adds extra Face Recognition options in version 9. Double-clicking any image in the Organizer displays the full screen and starts face recognition in single-image mode.

MULTI-IMAGE PEOPLE RECOGNITION

As an alternative, Elements can search for other images containing a face already tagged and then produce a list of prospective matches for you to confirm or ignore.



ENHANCED SPOT REMOVAL

Elements 9 incorporates the latest Content Aware Fill technology from Photoshop CS5 in the revamped Spot Healing Brush Tool. This results in much better retouching of difficult areas and adds to the list of correction options in the program.

CLEAN EDGES FOR YOUR PANORAMAS

IN ANOTHER implementation of the Content Aware Fill technology, Elements provides you with the option to clean the edges of a stitched panorama. The fill option adds extra 'created' details to the transparent areas around the border of the new panorama.

CLEAN EDGES IN ACTION

Photomerge Panorama (Editor: File>New>Photomerge Panorama) started its life in Photoshop Elements and is Adobe's version of the stitching technology. The feature has undergone a variety of enhancements so that now Photomerge Panorama includes enhanced support for larger file sizes, better fine-tuning controls, improved edge-matching capabilities and the ability to produce the final composition as separate source picture layers. There are also two new layout options for Photoshop Elements 9 and the ability to automatically fill the areas around the stitched panorama with the new Clean Edges feature.



THE PHOTOMERGE PANORAMA STITCHING MODES

The seven different Photomerge Panorama Stitching and Blending or Layout options in Photoshop Elements are:

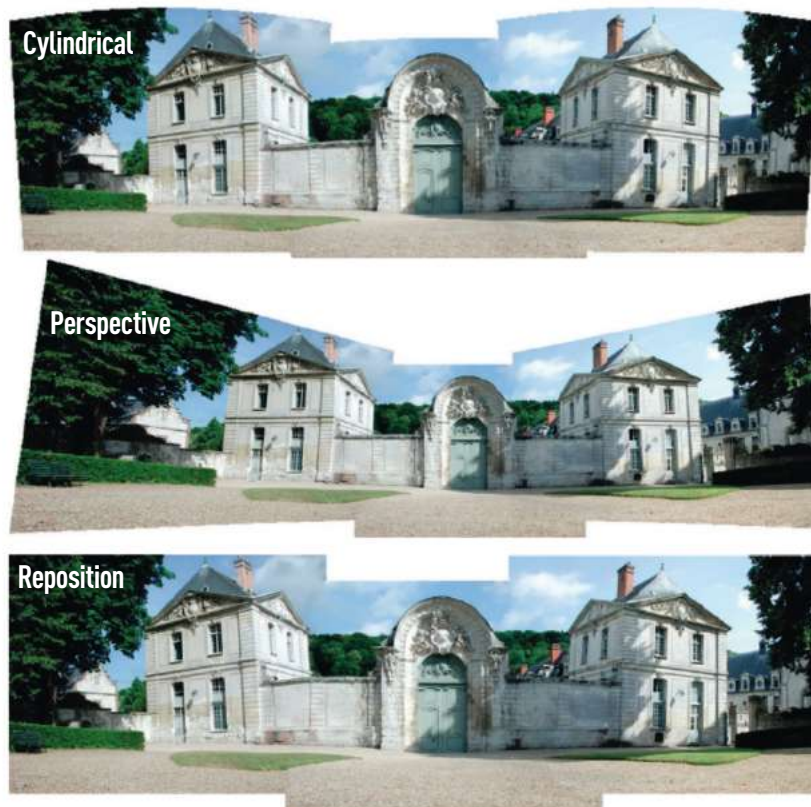
AUTO Aligns and blends source files automatically.

PERSPECTIVE Deforms source files according to the perspective of the scene. This is a good option for panoramas containing 2–3 source files.
CYLINDRICAL Designed for panoramas that cover a wide angle of view. This option automatically maps the results back to a cylindrical format rather than the bow-tie shape that is typical of the Perspective option.

SPHERICAL Use this option when you are stitching overlapping images that cover a 360° view of the scene.
COLLAGE Transforms (rotate and scale) the source files in order to align them.
SPHERICAL This option should be used when you are stitching overlapping images that cover a full 360° view of the scene.
REPOSITION Aligns the source files

without distorting or transforming the pictures.

INTERACTIVE LAYOUT Transfers the files to the Photomerge workspace (which was the only option available in previous releases of Elements) where individual source pictures can be manually adjusted within the Photomerge composition. This is the only non-auto option.



PRODUCING A PANORAMA

IN MOST circumstances, one of the auto options will easily position and stitch your pictures, but there will be occasions when one or more images will not stitch correctly. In these circumstances use the Interactive Layout option. This displays the Photomerge workspace where individual pieces of the panorama can be moved or rotated using the tools from the toolbar on the left-hand side of the dialogue. Reposition Only and Perspective options are set using the controls on the right.

Clicking the OK button instructs Photoshop Elements to create the panorama. During the process the images are imported, aligned and blended, and then you will be presented with the Clean Edges dialogue asking if you want Photomerge to automatically fill in the detail around the stitched panorama. This is new for Elements 9 and takes a lot of the work out of manually building this information with a tool like the Clone Stamp.

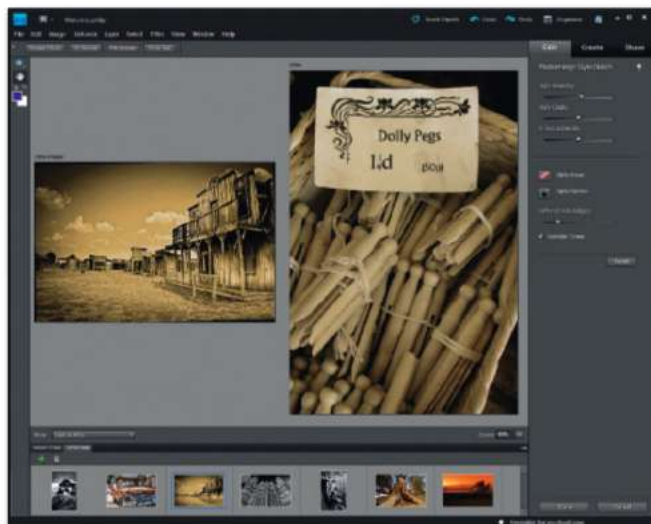
If you have selected one of the auto Layout options, then Photomerge Panorama will take care of the rest. The feature will open all images, combine them as separate layers into a single Photoshop Elements document, and then align and blend the source photos. The final result will be the completed panorama.

'Photomerge Panorama includes enhanced support for larger file sizes and the ability to produce the final composition as separate source picture layers'

PHOTOMERGE STYLE MATCH

THE PHOTOMERGE

Style Match feature adds to the range of existing creative options found under the Photomerge banner. It facilitates fast enhancement of your photos by allowing you to copy key image characteristics, such as colour, tone, and contrast, from one image to another. Elements ships with several example images included, but the feature also allows you to add your own style source pictures.



PHOTOMERGE STYLE MATCH IN ACTION

PHOTOMERGE Style Match transfers the 'look and feel' of one image to another. By default, this action is applied to the whole of the photo, but with the aid of the Style Eraser and Style Painter tools you can also use the feature to paint changes onto specific areas.

Once the style is applied to the 'after' photo, you select the Style Eraser and paint over the picture to remove the effects of the styling. The Style Painter tool can then be used to reapply the styling to areas where the effects have been erased.

1 Select the image to be styled in the Organizer workspace and then choose **File>New>Photomerge Style Match**. The image will be opened into the Editor.

2 Drag an example photo from the Style Bin to the Style Image area of the workspace.

3 Check the Transfer Tones setting and then select the Style Eraser tool from the right panel of the workspace.

4 Brush over the area to remove the effects of the styling.

5 Select the Style Painter tool to brush the styling effects over areas of the image where they have been erased.

6 Once the tools have been used to isolate areas of the photo, dragging a new style photo to the Style Image section of the workspace will transfer the style to the after picture but not to the sections that have been erased.



PHOTOSHOP ELEMENTS AND PREMIERE ELEMENTS

WITH the increasing popularity of still cameras that can shoot great video material and video cameras that can capture high-quality stills, more and more users don't want to edit just one type of imagery. With this in mind, the folks at Adobe have been increasing the links between their stills and video-editing packages. For Photoshop Elements users this means a growing list of links between their favourite imaging package and its sister program, Premiere Elements.

In this release, not only do the two packages share a similar-looking interface, but they also share the management abilities of the Organizer. This is true of both Windows and Macintosh versions of the program. Now you can import your video (and audio files) directly into the Organizer. You can tag, manage and sort them just as you would any of your photos, and when it is time to edit your movie sequences right-click on the thumbnail and choose the **Edit in Premiere Elements** option from the menu to transfer your file to the video editing workspace.

This close linking of the two programs means a more seamless workflow when editing and enhancing different image assets, and it provides extra options for the Photoshop Elements user. This includes such things as the ability to output the slide shows you make in Photoshop Elements to a range of different devices or even upload them directly to your YouTube account.



LAYER MASKS

YES, THAT'S right. No longer do Elements users need to create complicated 'work arounds', such as using a blank adjustment layer in order to get the use of a simple layer mask. Now you can create a simple layer mask for any image layer just like in Photoshop. This will open up a whole range of great editing and enhancement techniques that have previously been either too complicated or impossible for Elements users to employ.

EXTERNAL DRIVES OR CD/DVD

PHOTOSHOP Elements 9 now includes better support for photos that have been imported into the program from external hard drives or DVD/CDs. When the Copy option is not selected during the import process, the photos remain on the external storage devices and Organizer just stores a reference to the images. Elements automatically reconnects the files when you plug in the external device. This has to occur to fix/edit/share the photos.

MORE GUIDED EDITS

NEW ENTRIES have been added to the Guided Edits panel, making complex enhancements as simple as following the included steps. The new entries include Reflection, Pop Art, Perfect Portrait, Out of Bounds and Lomo Camera Effect.



LOMO CAMERA EFFECT

WITH the increase in popularity of images photographed with toy cameras or specialised lenses such as the Lensbaby, Adobe decided to include a new Lomo Camera Effect entry in the Guided Edit pane. Using two different effects, Cross Processing and Vignetting, you can simulate the effects of photos taken with these cameras or lenses with your own photos.

'New entries have been added to the Guided Edits panel, making complex enhancements as simple as following the included steps'

PERFECT PORTRAIT

THE PERFECT Portrait entry takes you through key enhancement changes needed to create a polished photo from a regular people shot. Users can select just the steps they need from the range available in the right pane of the workspace.

1 After selecting a suitable image in the Organizer workspace, pick the Guided Photo Edit entry from the drop-down menu of the Fix tab (right panel). The picture will be transferred to the editor. Select the Perfect Portrait entry from the new Fun Edits heading.



2 Click the Apply Smart Blur button to display the filter's dialog. Adjust the Radius and Threshold sliders to control the blur effect so the skin areas are softened. Click the Reveal Original button and then select the Blur Brush from the pane, drop the brush opacity to 50% and paint over the skin areas.

3 2. Enhance facial features -

Use the Spot Healing tool on pimples and blemishes to fix small flaws.

3 The next step in the process allows you to tweak the tones in your photo by clicking the Add Contrast button. Images photographed under soft lighting will benefit from this change. Now move to the next section of pane. Select the Spot Healing brush button and click on any small blemishes that need removing.

4 Use the Burn tool on the eyelashes and brows to darken them. Use the Whiten tool to brush on a brighter smile.

4 Work your way through the rest of the Facial Feature tools removing red-eye, brightening the eyes, burning in eyelashes and whitening teeth. Note that not all portraits need to be adjusted using all tools.

5 Add Glow

Slim down your subject by clicking the Slim button. Each click of the button will increase the effect.

5 At this point you can click the Done button to finish the process or continue enhancing by clicking the Add Glow button. This opens the Add Glow filter dialogue where you can adjust the Graininess, Glow Amount and Clear Amount sliders until the skin tones are lightened but not lost.

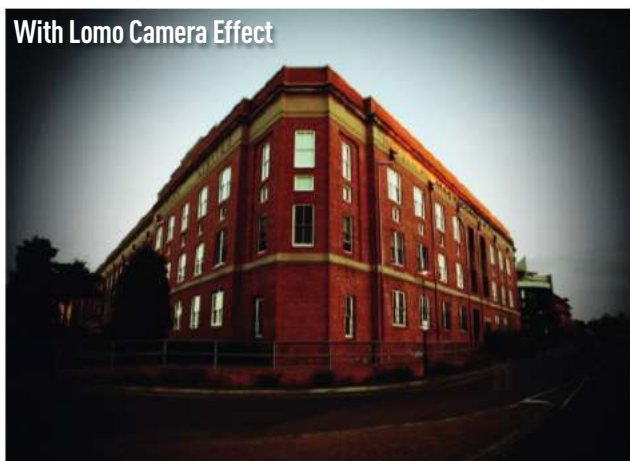
6 Slim button. Each click of the button will increase the effect.

6 The last option allows you to slim the subject by slightly reducing the width of the photo by pressing the Slim button. Note that clicking the button again will increase the strength of the effect, but be careful not to be tempted to overuse the feature. Click the Done button to finish the process.

Original



With Lomo Camera Effect



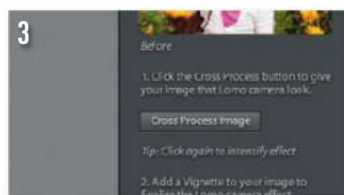
1 After selecting a suitable image in the Organizer workspace, pick the Guided Photo Edit entry from the drop-down menu of the Fix tab (right panel).



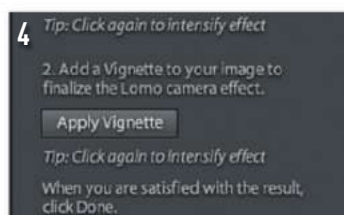
2 The picture will be transferred to the editor and the Guided Edit panel will be displayed on the right. Select the Lomo Camera Effect entry from the new Fun Edits heading.



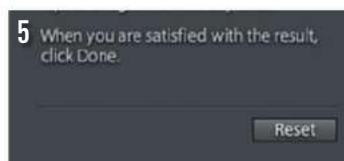
3 Roll your mouse over the photo at the top of the Lomo Camera Effects pane to see an example of the before and after effect. Click the Cross Process Image button to adjust the colours in the photo. Click again to emphasize the changes.



4 Next, click the Apply Vignette button to darken the edges of the photo. Again, you can increase the strength of the effect by re-clicking the button.



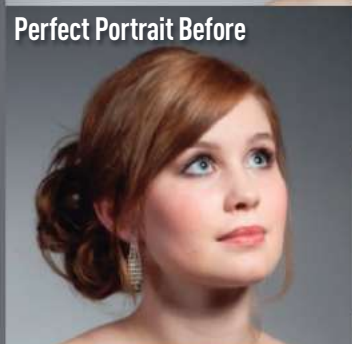
5 If you are unhappy with the results, click the Reset button at the bottom of the pane and then start the enhancement process again. Click Done to complete the effect and then File>Save to store the enhanced photo.



Perfect Portrait After



Perfect Portrait Before



PRICES

Upgrade £65.35 as a download for Windows or Mac

Upgrade £63.46 disk for Windows and Mac

Full version £79.79 as a for download Windows or Mac

Full version £77.46 disk for Windows and Mac



SYSTEM REQUIREMENTS

Windows 1.6GHz or faster processor ● Microsoft Windows XP with Service Pack 2 or 3, Windows Vista, or Windows 7 ● 1GB of RAM (2GB for HD video functions) ● 3GB of available hard-disk space (additional free space required during installation) ● Color monitor with 16-bit colour video card ● 1024x576 display resolution at 96dpi or less ● Microsoft DirectX 9 compatible display driver ● DVD-ROM drive ● QuickTime 7 software (required if importing QuickTime formats) ● Internet connection required for Internet-based services

Mac OS ● Multicore Intel processor ● Mac OS X v10.5.8 through v10.6 ● 1GB of RAM (2GB for HD video functions) ● 3.4GB of available hard-disk space (additional free space required during installation) ● 1024x768 display resolution ● DVD-ROM drive ● QuickTime 7 software (required if importing QuickTime formats) ● Internet connection required for internet-based services



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Nikon Coolpix P7000

Many enthusiast and professional photographers who lean towards Nikon have been waiting for the company to produce a high-end compact camera. Has the **Coolpix P7000** finally given them what they want?



Tim Coleman
Technical writer

OVER the past few years, photo enthusiasts and professionals looking for a high-end compact camera offering controls akin to an SLR have had only a limited choice, with the Canon PowerShot G series long dominating this 'serious' part of the compact camera market. Although the competition has of late muscled in

with, for instance, the Samsung EX1 and Panasonic Lumix DMC-LX5, so far there hasn't been a Nikon compact camera that matches the performance of these models. Its recent P5000, P5100 and P6000 Coolpix P-series models have had a modest reception, primarily down to the fact that they just couldn't quite live up to their rivals. However, with the introduction of the Coolpix P7000, Nikon now seems intent on making its presence felt.

Any doubters will have to think twice, because even at a first look the P7000 appears to be a completely different camera from the previous P-series

AT A GLANCE NIKON P7000

COMPACT CAMERA

- 28-200mm equivalent lens
- Maximum aperture range f/2.8-5.6
- 10.1-million-pixel, 1/1.7in CCD sensor
- Raw and JPEG capture
- i-TTL hotshoe
- Electronic virtual horizon

P5100 and P6000 models. The question, however, is whether it has improvements as drastic as its change in looks, and whether these can give Nikon a firm place in the top-end compact camera market.

FEATURES

The differences between the Coolpix P6000 and the P7000 do not just end at the ergonomics; there are changes right across the board. Nikon follows the trend of reducing the number of pixels, in this case from 13.5 million pixels in the P6000 to 10.1 million pixels, in favour of lower levels of noise and potentially greater resolution at higher sensitivity settings. With a sensor the same size as that in the P6000 (1/1.7in), this means the photosites in the P7000 are larger and less densely packed together.

Nikon has opted for a lens with a longer 7.1x optical zoom, giving a focal range of 6-42.6mm, which is the same view as a 28-200mm lens on a 35mm camera. This offers greater flexibility than all the P7000's competitors and predecessors, but with such a vast focal range it will be interesting to see the impact this has on image quality. The lens construction consists of 11 elements, two of which are ED glass elements to reduce chromatic aberrations. To help prevent camera shake there is an optical lens-shift Vibration Reduction (VR) system. There is a 60-1/4000sec shutter speed range, which is good for a compact, although the 1/4000sec is only available in manual and aperture priority modes.

New features in the P-series range include an internal neutral density (ND) filter equivalent to around 4 stops, which enables slower shutter speeds in bright conditions, such as those used to blur moving water in daylight. Nikon has introduced an electronic

virtual horizon in all its latest DSLR releases, and this is also present in its top-end compact model.

This nifty feature indicates whether the camera is level, shown when the line in the compass-like circle turns green. It works in both landscape and portrait orientation. Perhaps surprisingly, Nikon has opted not to include GPS this time round, which was present in the P6000.

For the enthusiast photographer, the P7000 offers a host of features enabling manual control and creativity. Further to this, it is compatible with the optional extra of a flashgun and can be used with any of Nikon's Speedlight flashguns. There is also a wideangle converter that can be attached by removing the metal ring around the lens. This extends the 28mm wideangle to 21mm.

What is included with the camera, however, is the View NX2 software to transfer and view images. This is compatible with the new NRW+raw format.

8/10

BUILD & HANDLING

As I mentioned, when compared to the previous P5000 and P6000 models, the Coolpix P7000 looks like a completely new camera. In fact, it is almost unrecognisable as a P-series Coolpix. Instead, there is a much greater resemblance, and one that is hard to shake, to the Canon PowerShot G series. At 360g (including battery and memory card) and measuring 114.2x77x44.8mm, it is larger and heavy than its predecessor, but the differences are minuscule compared to the Canon PowerShot G11. The P7000 is a chunky compact camera, and while it can squeeze into a trouser pocket I would describe it as more suitable for carrying in a coat. Screw-fitted, black metal panels make up the exterior. It feels tough, but novice photographers may find its look classic and functional rather than slick and sexy.

Having both a viewfinder and an LCD screen affects the P7000's ergonomics, with the left side of the body being taller than the right. There are all kinds of ridges to accommodate the buttons and the LCD screen slightly protrudes at the back. At first glance one assumes that it is a vari-angle screen, but it is not. There is a large rubber grip on the front of the body and a small rubber thumb pad on the back, so the camera sits nicely in the hand. A minor point is that the bottom right corner digs a little into the inside of my hand at the bottom of the thumb. A more rounded edge would help, without looking out of place on a body like this.

There is a host of buttons and dials on the top, back and front of the camera. A Function (Fn) button by the lens and an AV/TV button on the top can be customised as shortcuts to preferred settings, but the Fn button has limited application. Twin control dials are provided to select the exposure mode and the multi-function mode. I like the multi-function mode dial on the left-hand side, enabling white balance, ISO and image quality selections and an overall short

Facts & figures

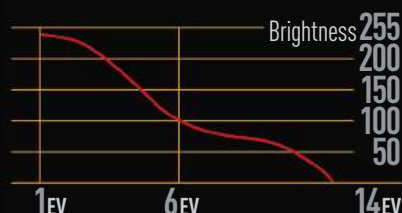
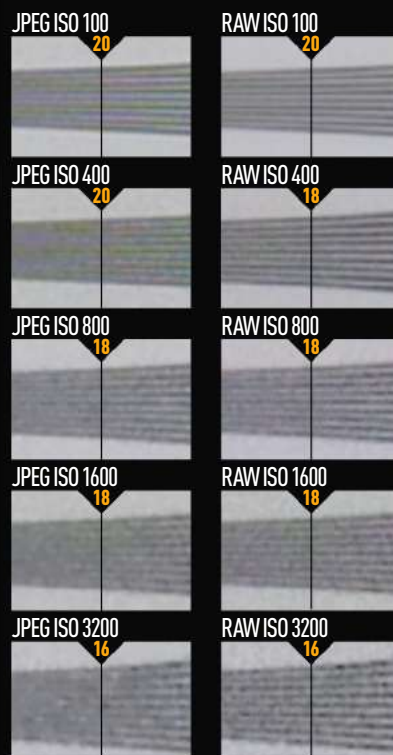


RRP	£489
Sensor	CCD with 10.1 million effective pixels
Output size	3648x2736 pixels
Lens	Nikkor 6-42.6mm (equivalent to 28-200mm on 35mm format)
File format	Raw (NRW+) + JPEG simultaneously, JPEG
Compression	Three-stage JPEG
Colour space	sRGB
Shutter type	Mechanical and charge-coupled electronic shutter
Shutter speeds	60secs-1/4000sec
Max flash sync	1/4000sec
Aperture	f/2.8-f/8 in 1/3EV steps
ISO	ISO 100-3200 + Hi (6400)
Exposure modes	Program, aperture priority, shutter priority, manual plus 18 scene modes
Metering system	256 segment matrix, centreweighted, spot and spot AF
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 8 presets, plus 3 custom
White balance bracket	Yes
Colour modes	Four modes (standard, neutral, vivid, monotone) + two custom modes all with control on saturation and contrast
Drive mode	Continuous mode available at 0.7fps
LCD	3in, TFT LCD monitor, 921,000 dots
Viewfinder type	Optical device
Focusing modes	Manual, single-shot, tracking, face detection
AF array	Multi-point AF, centre spot, selectable point
AF assist	Yes, built-in lamp
DoF preview	Yes (half-press shutter release)
Hotshoe	Yes
Built-in flash	Yes
Remote release	Optional wireless release
Video	720p HD: 1280x720 pixels (24fps), VGA: 640x480 pixels (30fps)
Memory card	SD, SDHC and SDXC plus 79MB internal memory
Power	Rechargeable EN-EL14 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	310g (without battery or card)
Dimensions	114.2x77x44.8mm

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www.nikon.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



UNDERSTANDING THE GRAPH This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in 1/2EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.



cut to multiple preferred settings. This is operated by turning the dial to the desired function and pressing the button in the middle of the dial to bring up the separate menu on the LCD screen. I would like to see a dedicated dial for ISO, to make access even quicker.

There is a large dedicated dial for exposure compensation right next to the thumb. When shooting, it is easy to forget any changes made on this dial and consequently take several exposures at the incorrect setting. A nifty aspect of this dial is that an orange light indicates and reminds the user if the setting is not at OEV. There is an autobracketing mode, too, and the number of shots in the sequence ranges from three to five.

The built-in pop-up flash is tiny and, as is standard for a compact camera, only

powerful enough for close-range subjects, but there is also a hotshoe adapter that is compatible with any Nikon i-TTL flashgun. I used my Speedlight SB-600 and SB-800 flashguns and they were both compatible, but unlike when used with a DSLR the flashguns do not detect changes in focal range and so cannot adjust accordingly. However, flash compensation suffices. Purely on a size compatibility basis, I would recommend the smaller Speedlight SB-400.

In the P7000, Nikon uses its latest image-processing system, Expeed C2, making it possible to process raw and JPEG files simultaneously. However, possibly the most significant downside to the P7000 is the slow processing time when capturing and viewing images. I timed a delay of five seconds when shooting a raw and Fine

The built-in 4-stop ND filter allows slower shutter speeds. This scene was captured at 1/8sec at f/8 and ISO 100, whereas without the filter it would have been 1/100sec

JPEG using a Class 10 SDHC card. Similarly, I timed 4.5 seconds for a single raw file and two seconds for a single Fine JPEG. In continuous shooting mode it is possible to capture six raw images, but there is then a consequent delay of around 30 seconds. This seems to be because the processor fully processes the image before allowing the next one to be taken, whereas other cameras allow shooting to recommence before the processing is complete. I found the wait rather frustrating so I tended to use JPEG capture.

Despite the large number of controls and functions, I found that once I had spent time familiarising myself with the camera, all the controls and functions were right where I wanted them, making the camera quick and easy to use. With all the dials ready to hand, manual settings are encouraged and I had great fun experimenting and combining the colour settings, exposure compensation and metering modes.

7/10

RESOLUTION, NOISE & SENSITIVITY

Nikon has made significant changes from the P6000, opting for a lower pixel count and a higher maximum sensitivity setting in the Coolpix P7000. The new model has 10.1 million pixels rather than the 13.5 million pixels of its predecessor, and a sensitivity range of ISO 100–3200 rather than ISO 64–1600.



I shot this music gig at ISO 1600. Close inspection shows the P7000 copes with noise pretty well in this type of setting



In this high-contrast scene the dynamic range is good, with detail maintained in areas of shadow and highlight

This follows the trend of offering fewer pixels in favour of a reduction in levels of noise. With 10.1 million pixels and good resolution, the P7000 can produce clean A3 prints, whereas a camera with a higher pixel count but poor noise control cannot. This explains the emphasis on better noise control at the expense of pixels.

At ISO 100, JPEG images reach around 20 on our charts, which is not quite as impressive as the Canon PowerShot G11, but good nonetheless. This resolution is consistent to ISO 400 and only has a minor drop at ISO 800 and ISO 1600. After this, the resolution drops significantly. Noise is evident to the discerning at ISO 400 and is significant at ISO 1600 and higher.

24/30

DYNAMIC RANGE

Being a compact camera with smaller photosites means the dynamic range is likely to be more limited, but with fewer pixels the photosites on the Coolpix P7000's sensor are larger than those of the P6000. This means the dynamic range of the P7000 has improved, and at around 12.5EV is very respectable.

There is a lack of detail in the brightest areas, so underexposing by -0.3EV will help when shooting in sunny conditions. Shooting in raw mode does not necessarily help, because the burnout at the bright end is often not recoverable. However, I am generally pretty pleased with my images and the evaluative metering does a good



job. Detail in the shadow areas is good, but in scenes of high contrast midtones can be marginally on the dark side.

8/10

AUTOFOCUS

There are two AF modes: single and full time. With single mode selected the camera focuses as the shutter button is depressed,



The P7000 boasts the largest focal range in its class, so fine detail can be obtained from a good distance

while in the full time mode it continually focuses. Methods of AF point selection include auto, 99-point AF, 1-point AF (which can be adjusted as centre spot, normal and wide), face detection and subject tracking. Face-detection mode responds both quickly and accurately. In scenes with low light, such as a music gig, while the focus is accurate it is not as responsive and can struggle a little to detect the subject.

FEATURES IN USE

HOTSHOE FLASH

A BUILT-IN flash is restrictive in output and direction. This is particularly the case with compact cameras. The restrictive output means that only subjects within a couple of metres can be lit effectively, although it can act as fill-in for objects slightly further away. Direct flash can be harsh, unflattering and produce unwanted shadows.

Having the option to attach a flashgun is particularly useful. Not only does it give a greater output, which expands the use of the P7000, but also the option to bounce the flash reduces unwanted shadows. This feature will be of particular use at weddings and parties.



7/10

LCD, VIEWFINDER AND VIDEO

As the edges of the LCD screen protrude slightly it is easy to assume that it is a vari-angle screen, but unlike with the Canon PowerShot G11 and the G12 (yet to be tested), it is not. That aside, the screen is bright, and at 3in and 921,000 dots it is the largest and highest resolution LCD screen available in a high-end compact camera. It is a significant improvement on its 230,000-dot predecessor. There are options for viewing the electronic virtual horizon, histogram and nine-square grid, which are all useful pieces of information to aid shooting.

Upon looking through the viewfinder, one discovers that it has rounded edges and coverage of roughly 80%. This complicates shooting because several times when composing an image I found that what was right at the edge of the angle of view was in fact at the ideal third of the way into the frame. The focusing is not visible, either, so I needed to check the LCD screen. With such a crisp and bright screen, one has to question the inclusion of a viewfinder when, in essence, it is just a hole to look through. I found myself generally sticking to the LCD screen.

I would rather the camera was smaller, like the much more compact Panasonic Lumix DMC-LX5, which has an equal-sized sensor but opts not to include a viewfinder. When

using the P7000's viewfinder, the LCD screen does not turn off automatically when your face is pressed up to the back of the camera, so the Live View mode needs to be turned off.

At 720p, the HD video mode gives crisp and vibrant recordings. There is also a socket for an external microphone.

9/10

METERING

I used a combination of evaluative, centreweighted and spot metering when out shooting on a sunny day in Guildford, and then later on in the day indoors and in the night-time at a music gig. The evaluative metering is reliable, producing accurate results, even in scenes of a wide dynamic range. Conveniently, the exposure compensation dial is right next to the thumb and instantly accessible for any speedy and necessary alterations. Although the evaluative metering is good, having the exposure compensation dial in such a prominent position on a compact camera body is favourable. In Live View mode there is the option to review the levels on a histogram, and when changing the exposure the histogram adjusts automatically.

8/10

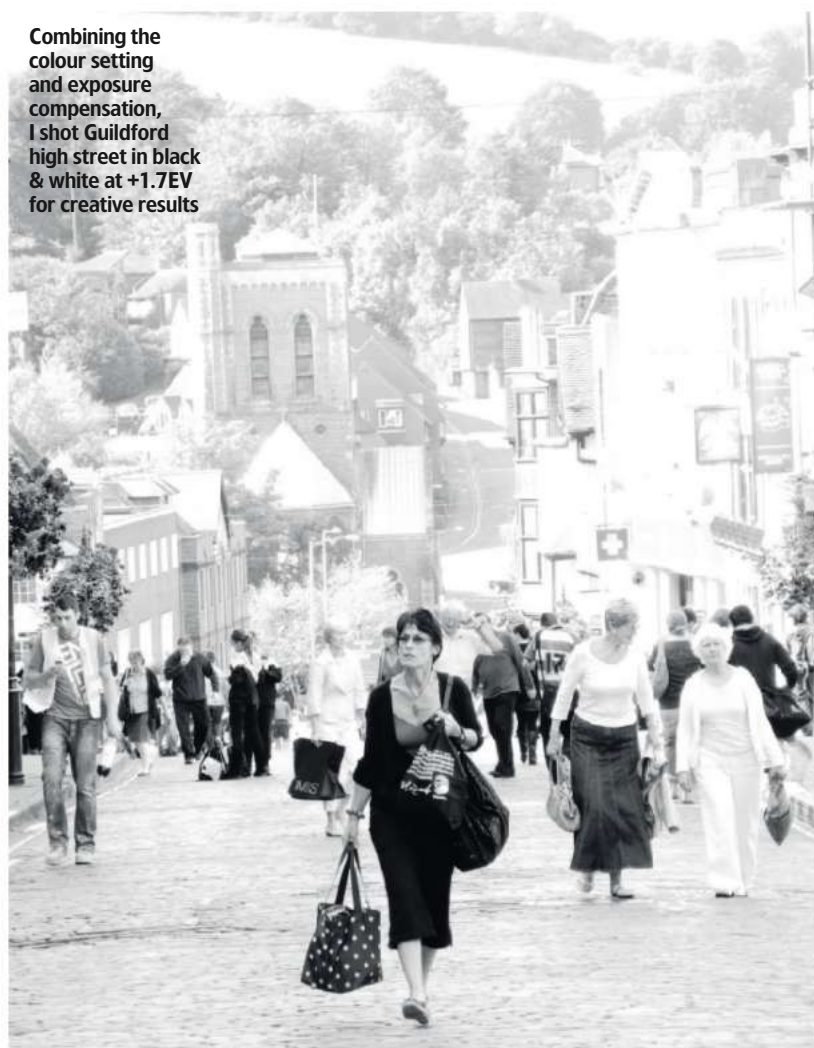
WHITE BALANCE AND COLOUR

Scrutinising my images taken in scenes of sun, shadow, using flash, indoor light and low light at a gig, showed the auto white balance to be so reliable that I felt comfortable using this as my default setting. The auto white balance is, as with most compact cameras, affected by a dominating colour in the scene. In this instance, using the correct white balance setting for the lighting or a custom setting is advisable. Creating a custom white balance setting is simple and quick, using the multi-function mode dial.

There are four colour modes: standard, monotone, vivid and neutral. I found that in standard mode, images are generally bright and punchy with vivid colour. Using the vivid setting makes for overly saturated colours that are not to my taste. Each of the four colour modes can be customised, changing contrast and saturation, and it is possible to have two custom settings. I created one with the saturation and contrast pushed to its limit and one with softer, more neutral results, which was useful for quick access. In the monotone setting there are options of black & white, sepia (with seven options) and cyanotype. I had good fun playing with all these settings, combined with exposure compensation for creative results. **AP**

8/10

Combining the colour setting and exposure compensation, I shot Guildford high street in black & white at +1.7EV for creative results



Competition



Canon PowerShot G12

NOT TESTED



Panasonic Lumix DMC-LX5

25 SEPTEMBER 2010

THE COMPETITION for high-end compact cameras is heating up, with the latest models from Panasonic and Samsung tested and rated favourably by AP. Further to this, we can assume that the Canon PowerShot G12, which has been announced but not yet tested, will further enhance the PowerShot G11, also well rated by AP. The G12 and Samsung EX1 are the most obvious competition for the P7000 as they are so similar in shape, size and performance. The Panasonic Lumix DMC-LX5 is a more compact camera at around two-thirds the size. Nikon now seems to have a camera that matches its competition, but without necessarily breaking into new ground.

Verdict

THERE is no question that Nikon has moved in leaps and bounds from previous P-series models, making significant improvements across the board in handling, features and performance. The changes are significant enough that this feels like a completely new camera, not one in the Coolpix P series.

The decision to reduce the number of pixels has paid off, because unlike its predecessor the resolution of the P7000 is consistent all the way through to high sensitivities, as demonstrated by my pictures taken at a music gig (see page 55). The larger photosites are more able to capture light, and as a result the dynamic range has been improved.

The slow image processing and viewing is a frustration and an issue that needs addressing. It renders the raw shooting mode suitable mainly for settings where the wait is not an issue. The decision to include a viewfinder will please enthusiasts, but its use is limited.

However, Nikon users may have finally got what they wished for: a high-end compact camera that offers good handling, features and performance. The Coolpix P7000 stands its ground against increasingly stiff competition, and although it does not represent new ground at this level, it is certainly the best Nikon has offered to date.

Amateur Photographer
Tested as a High-end compact camera
Rated Good
79%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	24/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	9/10									

AskAP

Let the AP team answer your photographic queries

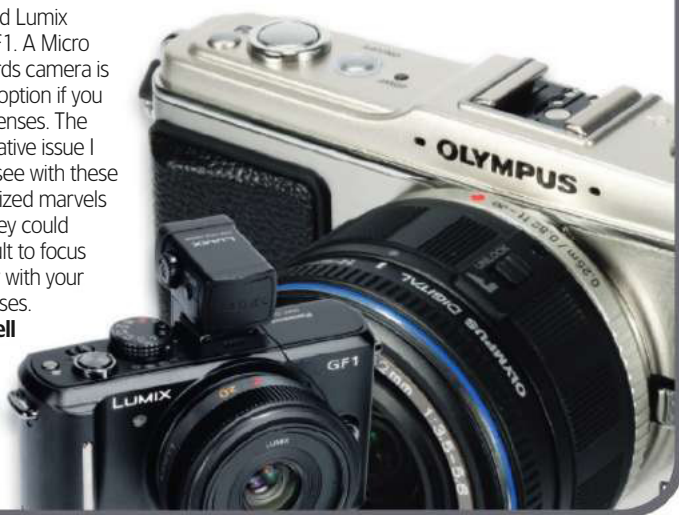
USES FOR LEICA LENSES

Q I have some old Leica screw-mount and Leicaflex lenses. Are there any digital cameras other than the Leica M9 – I want to avoid re-mortgaging the house – that will accept these lenses for digital photography? I hope to derive some use from them. **Robert Sum**

A The most adaptable cameras on the market today seem to be those in the Four Thirds and Micro Four Thirds system. Adapters are available from a variety of third parties that let you mount everything from Contax Zeiss lenses to Canon EOS optics on such cameras, including lenses from Leica. A search on eBay will throw up a lot of suppliers, although quality cannot always be guaranteed. I suggest you check the range offered by SRB Griturn (www.srb-griturn.com) and Speed Graphic (www.speedgraphic.co.uk). Between them they offer a huge range of adapters, including Leica R (Leicaflex) to Four Thirds and Leica M-mount and Leica M39 to Micro Four Thirds.

In terms of cameras, there are lots to choose from at the moment. If you fancy an SLR, look at the Olympus E-system range, although if size is an issue you could go for one of the mirrorless Micro Four Thirds cameras such as the Olympus Pen series or Panasonic's acclaimed Lumix DMC-GF1. A Micro Four Thirds camera is the only option if you have M lenses. The only negative issue I can foresee with these pocket-sized marvels is that they could be difficult to focus manually with your Leica lenses.

Ian Farrell



HISTOGRAM ACCURACY

Q I was at a photography workshop recently and the tutor rubbished the idea that checking a histogram on the back of a camera was a good way to evaluate exposure because the histogram itself is rendered from a camera-processed, low-resolution JPEG. I was shooting raw images and knew that it wasn't the actual raw file that was being displayed, but some kind of 'preview JPEG' embedded within it. The tutor's point was that the camera's 'processed idea' of the scene is likely to be way off what the exposure should be, leading to a misleading histogram. Is he correct? **Nigel Bewley**

A I'd say your tutor is correct in that histograms are indeed worked out from a JPEG preview, but to declare this is likely to be 'way off' the true exposure due to in-camera processing seems a little harsh. I've never known a camera render a JPEG drastically different in exposure from a raw file. If this did happen, then we'd all be exposing for raw and JPEG files differently. More information is recorded in a raw file than in a JPEG, giving the raw file more latitude. So, if the histogram looks good for the JPEG, it will certainly be OK for the raw file.

Bearing in mind the differences in tone, colour and contrast between JPEGs and

raw files, I'll concede that the histogram is not a totally accurate representation of the distribution of tones in the raw file, but then neither is the brightness of the scene on your camera's view screen. This is heavily influenced by ambient lighting conditions, with bright light giving the impression of underexposure and dark conditions making a scene look overexposed. **Ian Farrell**

SCANNING RESOLUTION

Q Could you provide some information on slide/negative scanners? I would like to make my old photos accessible digitally and I am thinking of buying a scanner to do this. I am looking at a unit that claims 7200x7200 samples per inch, but I don't know how this relates to pixels. Can you give me some idea how many megapixels there would be in an image generated by this equipment?

Chris Brooks

A The resolution of scanners is usually quoted in terms of the number of pixels they can resolve in an inch. Cameras, on the other hand, are described

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.



FROM THE AP FORUM

In at the deep end

ArmyMike asks My wife's friend is getting married in December. She doesn't want to splash out on a photographer, so my wife has name-dropped me in it because I own a DSLR and suggested that I could take the photographs. I know nothing about wedding photography, but it's now all on my shoulders. Can anyone give me some advice? At the moment I have a Canon EOS 400D with a standard lens, a few macro attachments and a wideangle lens. My hobby has suddenly turned into a job and I don't want to let the happy couple down.

Scphoto replies If you're not confident, don't do it. Explain to your friend that they need to reconsider hiring a professional

Your questions answered

in terms of the number of effective pixels on the sensor. It's a shame these are different as this leads to confusion, but I suppose scanners can be used to digitise different-sized originals so quoting how many pixels they can get from one specific size is not helpful.

Nevertheless, it is interesting to know the pixel count of a scanner to enable comparison with DSLRs. Let's assume we are talking about scanning 35mm originals measuring 24x36mm. In imperial units, this translates to 0.95x1.42in, so your scanner will produce scans of 6,840x10,224 pixels (multiplying the physical length by the resolution will give you the dimension in pixels). Such a file is nearly equivalent to a file from a 70-million-pixel camera.

Before you get too excited, though, bear in mind that you are also limited by the resolution of the piece of film you are scanning. Scanning a 35mm transparency or negative at such high resolutions will just resolve the grain structure of the film better, rather show more detail in the final scene. However, I would imagine that you will still get a good-quality scan from such equipment.

Ian Farrell

The Plustek OpticFilm 7200i is just one of a range of film scanners on the market



wedding photographer. Don't be railroaded into this because they can't afford it.

Bob58 replies Owning a DSLR does not make you – or me, for that matter – a professional photographer. It's strange how people get that impression. I've been asked to do weddings, children's portraits and calenders, and my response is always an emphatic 'No'. I do not want the pressure or have an enjoyable hobby ruined.

P_Stoddart replies Photographing someone's wedding is a big responsibility. Explain to the couple that you don't normally photograph weddings, but if they're still happy for you to go ahead consider the following points. Try to see the venue beforehand. Have a chat with the best man and families of the bride and groom about the guests. Test your camera well in advance and if you have a spare camera, test that, too. Check the weather on the day. Think about the key shots: the bride getting ready; the bride arriving; the ceremony; the signing. And try to keep your eyes open for nice candid shots.

f/AQ

Which is best: HDR or grad filters?

What is the best way to even out the exposure between the sky and foreground in a landscape image? Traditionally, this has been a job for a graduated neutral density filter (an ND grad), but in the digital age high dynamic range (HDR) imaging has given us another way of doing things. We can shoot multiple frames of the same scene at different exposures and combine these into a single shot – a process known as tone mapping. So which of these two methods is best?

Before wading in up to my waist in controversy by nailing my own colours to a particular mast, I feel I should explain that there are pros and cons to both approaches. ND grads let you preview the effect in-camera so you can be sure that you have what you want before you leave the scene. They are lightweight and are available in different strengths and transitions. On the other hand, the fact that you have to buy a set of ND grads (often at some cost) to cover all eventualities could be perceived as a downside.

My biggest problem with ND grads, though, occurs when using them to shoot a scene where the transition between light and dark is not as simple as a flat horizon. If rock formations or buildings are rising from the foreground, they will take on a half-bright, half-dark look as the filter passes straight through them. This is a situation where HDR imaging does well. With HDR you don't have to carry anything around. All you have to do is bracket between exposures and use software like Adobe Photoshop or Photomatrix when you get home.

The downfall of HDR is that three or more frames need to be taken in order for the process to work best. This means using a tripod and avoiding moving objects between frames. Furthermore, you don't know if the images you've captured are fit for purpose until you get home.

So which camp do I fall into? I'm going to be controversial here and say that I think the ND grad has had its day. When done properly, HDR gives the results that a landscape photographer wants with a minimum of fuss and a maximum of flexibility. Obviously, there will be those who love their ND grads, and that's fine, but for me it's HDR all the way. **Ian Farrell**

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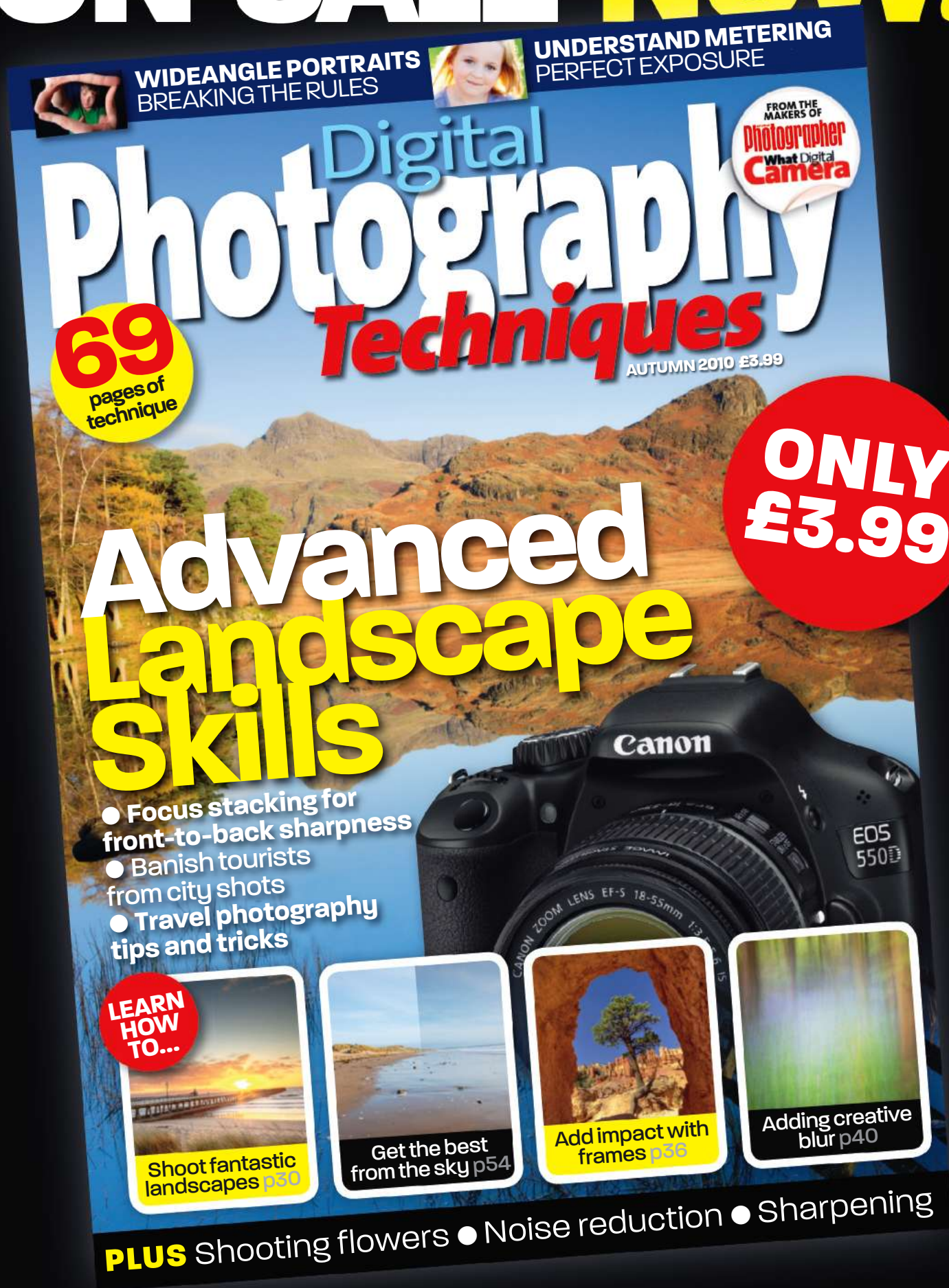


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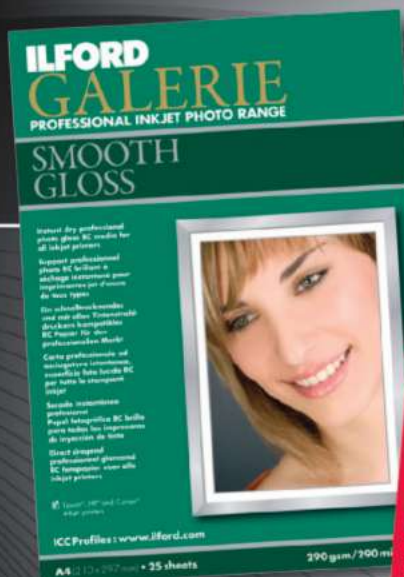
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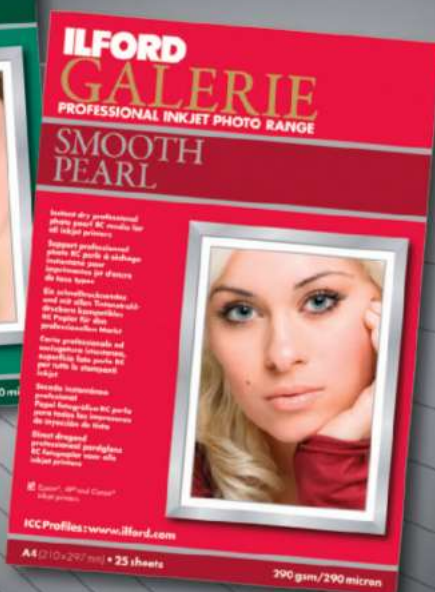
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HOW MUCH DO THEY COST?

There is a lively world market in Contarex, both with specialised dealers, such as Peter Loy (tel: 0208 867 2751), and on the eBay auction site. Recent sales seen on eBay include a Cyclops with f/2 lens that sold for £416, a Contarex Special with f/2 Planar lens, both finders and two magazine backs, but needing a shutter service, at £973, a Contarex Super (1st type) with f/2 Planar lens *unsold* after 25 bids to £445 because of the reserve, and a Cyclops outfit with 55mm f/1.4, 135mm f/4 (black) and 250mm f/4 lenses for approximately £1,150.



Contarex Cyclops

Of the first type, introduced in 1959, with 50mm f/2 Planar

Top view of a Cyclops

Apertures displayed in the window on the top of the cell housing are set using the serrated wheel to its right. The meter repeater window is visible to the left of the prism.



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Contarex

Ivor Matanle looks at a model that exhibited camera engineering quality at its best

DURING 1959, both Nikon in Japan and Zeiss Ikon in Stuttgart, Germany, made dramatic assertions of their view of the future with new 35mm single-lens reflexes in the form of the Nikon F and the Contarex respectively. Both were indisputably icons of change, but were totally different interpretations of what was required. Nikon provided photojournalists with what they needed – simplicity, ruggedness, superb optical quality and unmatched reliability. Zeiss Ikon, determined as ever to give the market what engineers thought the market *should* want rather than what it *did* want, offered the Contarex, with matchless lenses from Carl Zeiss. If you learn to use the

original Contarex well, it provides unbeatable quality – provided the subject has not left by the time the shutter button is pressed.

A RANGEFINDER WORLD

Professional photographers in 1959 who used 35mm were still a minority, and remained hooked on coupled-rangefinder cameras, such as Leica and Contax, with Nikon and Canon strong in the USA. When import controls began to be relaxed at the end of the 1950s, a prosperous Britain was ready for something really good. So what did Zeiss Ikon do? The company produced the Contarex, which was close to the heaviest 35mm camera of all

time. Although aimed at the professional 35mm user, it did not offer a removable pentaprism or interchangeable screens. And while there was substantial professional resistance at the time to built-in exposure meters, Zeiss Ikon included one.

Yet the Contarex is undeniably an icon, if only for its sheer engineering magnificence. Its Zeiss Ikon quality became a benchmark for the SLR market. As with the Leica M cameras, some people bought them simply because they wanted to own a Contarex and could afford it.

The first Contarex, nicknamed the Cyclops (UK) and the Bullseye (USA), was shown at



WATCH OUT FOR

Key problems

Repairer Ed Trzoska (tel: 0116 267 4247) advises checking Contarex Cyclops cameras for pinholed shutter blinds, non-operational exposure meters and shutters that no longer 'wheeze', indicating that the mirror damper has failed.

Shutter speeds

When checking a Contarex, make sure that the shutter runs correctly at all speeds. However, in the case of the original Contarex, the full range of speeds is available only when the film speed index (black triangle) is set to the green dot on the film speed dial.

CdS meter

CdS meters in the Super and Super Electronic cameras can be troublesome.

Back

It is common to find a Contarex with an interchangeable back and no standard back. In the 1960s, anyone buying two or more new interchangeable backs with a new camera could get a discount if they surrendered the unused standard back.

YOU MAY ALSO LIKE...



A Nikon F2, even if it feels like going over to the enemy.



Contarex Cyclops

fitted with a chrome 135mm f/4 Sonnar. To the right is a 25mm f2.8 Distagon with a Carl Zeiss Ikon C filter, to the left a 50mm f/2 Planar. At the bottom is a Contarex interchangeable back. The lens hood is for the 50mm Planar



the photokina trade fair in 1958 and went on sale late in 1959. Normally sold with a 50mm f/1.8 Carl Zeiss Planar in a satin-chrome mount, the camera had an aperture setting wheel on the right-hand side of the top-plate and a window in the top of the meter cell housing in which apertures were set by turning the wheel. There were no aperture settings on most of the lenses themselves. Only the small part of the image on the screen that was in the centre circle actually focused, and like the first Leicaflex of five years later you had to become accustomed to focusing only with the middle of the screen.

Just six lenses were launched with the Contarex Cyclops, all in satin chrome finish. Three, the 35mm f/4 Distagon, 50mm f/2 Planar and 55mm f/1.4 Planar, were created for the Contarex. The 85mm f/2 and 135mm f/4 Sonnar were optically identical to the lenses already available for the Contax rangefinder system, while the 250mm f/4 Sonnar bore similarities to the 300mm f/4 Sonnar that had been available for the Contax. Soon after the Contarex launch, the range was augmented by the mirror-up non-retrofocus 21mm f/4.5 Biogon, the only Contarex lens that did not fit the later Super, Professional and Super Electronic cameras because they had no mirror-lift.

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CONTAREX SPECIAL

In 1960, about a year after the Cyclops, Zeiss Ikon announced the Contarex Special, a Contarex with no built-in meter and



Contarex trio

A Contarex Cyclops (top) fitted with 25mm f/2.8 Distagon, a Contarex Super Electronic with 50mm f/2 Planar in black (right) and a Cyclops with 50mm f/2 Planar (left). At the bottom is an interchangeable back with the dark slide removed and stored so that it covers the back

therefore no Cyclops meter cell. However, it did have an interchangeable prism, replaceable by a waist-level hood. This made interchangeable focusing screens possible, so a range was launched. The appearance of this model seemed to have been hastened by press criticism of the Contarex Cyclops as not meeting the requirements for a 'professional' camera.

In 1964, a radical update of the original Contarex appeared. It was still a Cyclops, but it is best remembered for its introduction

of the datastrip. Redolent of Kodak's Autographic cameras, the datastrip system enabled the user to insert into a slot beside the viewfinder eyepiece a plastic strip on which was written data about the shot about to be taken. The data was then imprinted on the film during the exposure, and therefore formed part of the processed negative or transparency. Aside from the datastrip, the 1964 Type D Contarex had important differences. Screens could be interchanged using tweezers supplied with the screen.



Contarex Super Electronic

fitted with an 85mm f/2 chrome Sonnar. This in turn has a Carl Zeiss 30x monocular fitted, giving a focal length of approximately 2,550mm, but with a very small aperture

Soon after the introduction of the Type D Contarex, the Contarex Special was abruptly discontinued, and the modified original Contarex was manufactured until late 1966.

NEW LOOK

The need for a meterless professional Contarex was still apparent in the mid-1960s, despite the ending of the Contarex Special production. While Zeiss Ikon's main objective continued to be a new version of the Contarex in two forms – the Professional without meter and the Super with TTL metering – a last-minute redesign of the meter system caused the Super to miss photokina. Thus, it was actually the meterless Contarex Professional that appeared first. Perhaps because the professional market was getting used to built-in meters, the Contarex Professional was not a great success. Only 1,500 were ever sold, and it is now very scarce.

During 1967, the first version of the Contarex Super appeared, with CdS through-the-lens (TTL) exposure metering. A new design and the CdS meter updated the Contarex image and brought it more or less into line with Japanese competitors. New displays of apertures and shutter speeds in the viewfinder made the Contarex Super much easier to use. The Super looked like the Professional and had the same conventional mechanical focal-plane shutter. A new sliding switch for the exposure meter on the top left of the lens panel earned it the name 'front-switch Super'.

Reports of users failing to turn the switch off caused Zeiss Ikon to redesign the meter switch. During 1968, Contarex Super cameras began to appear for sale with a switch that was a spring-loaded button on the top-plate, which was pressed into the 'off' position when the wind lever was pushed into the 'rest' position. This became

known as the 'top-switch' Super.

ELECTRONIC SHUTTER

Also first into production in 1968, concurrent with the Contarex Super, came the Contarex Super Electronic, a similar looking but radically different camera that was the world's first electronic-shuttered SLR. A Super Electronic was identified by the word 'Electronic' on the front.

A new 'master circuitry socket' on the Super Electronic made it possible to attach a whole range of electronically controlled accessories, including a remote timer control that enabled the shutter to be released by radio signals or microphones. A motordrive unit and a separate remote-control power handle made possible remotely controlled sequence exposures. The Contarex Super Electronic was, and is, an extraordinary and very expensive camera.



A Contarex Super

'front switch' with its 50mm f/2 black Sonnar removed to show the detail of the lens mount

CARL ZEISS CONTAREX LENSES

When the Contarex Professional, Super and Super Electronic appeared, the existing lens range was remodelled with black bodies and a considerable range of new lenses appeared.

LENS	DATE	ELEMENTS	FILTER
15mm f/3.5 Distagon	1972	13	Internal
16mm f/2.8 Distagon	1973	8	Internal
18mm f/4 Distagon	1967	10	B96
21mm f/4.5 Biogon	1958	8	B56
25mm f/2.8 Distagon	1963	8	B56
35mm f/2 Distagon	1965	9	B56
35mm f/4 Distagon	1958	7	B56
35mm f/4 Blitz-Distagon	1958	7	B56
35mm f/4 PA-Curtagon	1967	7	B56
50mm f/2 Planar	1957	6	B56
50mm f/2 Blitz-Planar	1964	6	B56
50mm f/2.8 Tessar	1960	4	B56
50mm f/4 S-Planar	1963	6	B56
55mm f/1.4 Planar	1961	7	B56
85mm f/1.4 Planar	1974	6	67mm
85mm f/2 Sonnar	1958	7	B56
115mm f/3.5 Tessar	1962	4	B56
135mm f/2.8 Sonnar	1964	4	B56
135mm f/4 Sonnar	1958	4	B56
180mm f/2.8 Sonnar	1966	4	67mm
250mm f/4 Sonnar	1959	4	67mm
400mm Tele-Tessar	1970	4	77mm
500mm f/4.5 Mirotar	1963	–	–
1000mm f5.6 Mirotar	1964	–	–
40-120mm f/2.8 Vario-Sonnar	1971	13	B96
85-250mm f/4 Vario-Sonnar	1970	15	B96

ACCESSORIES

The Contarex system included all the accessories you would expect from one of the leading professional SLR systems, including hoods, filters, bellows units and motordrives. Crucially, the range included interchangeable magazine backs, enabling photographers to change emulsions without losing a frame. They reduced the weight of the photographer's bag, because one camera and three backs weighed less than three cameras. With the advent of the Super Electronic, the range of accessories became bigger as gadgets needing electronic control were added to the range. **AP**

1958

Contarex appears

1959

Contarex Cyclops available to buy

1960

Contarex Special introduced

1964

Contarex Cyclops Type D introduced

1966/7

Contarex Professional announced

1967

Contarex Super (front switch) launched

1968

Contarex Super (top switch) appears

1970/1

Contarex Super Electronic is first SLR with electronic shutter

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- ISO 12800
- 5.3 fps

18.0
MEGAPIXELS

EOS 60D Body Only £999.99
EOS 60D inc. 18-55mm IS £1199.99
EOS 60D inc. 17-85mm IS £1449.99

Canon EOS 50D

Body Only £688.97
Inc. 17-85mm IS £949.99

Inc. 18-200mm IS £999.00

Canon
EOS 7D



18.0
MEGAPIXELS

Body Only £1179.00
Inc. 18-135mm £1399.99

KEY ACCESSORIES

Canon LP-E6 Battery.....£79.99
Canon BG-E7 Grip.....£149.99
Canon WFT-E5B Transmitter.....£449.99

Canon EOS Professional

EOS 5D MkII

- 21.1 Megapixels
- 1:1 CMOS Sensor
- Live View
- HD Video Mode
- ISO 25600
- 3.9 fps



21.1
MEGAPIXELS

EOS 5D MkII Body Only £1694.99
EOS 5D MkII inc. 24-70mm £2549.99
EOS 5D MkII inc. 24-105mm L IS USM £2299.99

KEY ACCESSORIES

Canon LP-E6 Battery.....£229.99
Canon BG-E6 Grip.....£49.99
Canon 80-N3 Remote Switch.....£45.99



EOS 1D MkIV



16.1
MEGAPIXELS

- HD Video Mode • Live View
- ISO 102400 • 10 fps

Body Only £3499.00

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80-N3 Remote Switch.....£45.99

EOS 1Ds MkIII



21.1
MEGAPIXELS

- Full Frame CMOS Sensor
- ISO 1600 • 5 fps

Body Only £4999.00

KEY ACCESSORIES

Canon LP-E4 Battery.....£129.99
Canon WFT-E2 II Transmitter.....£599.99
Canon 80-N3 Remote Switch.....£45.99

CANON EF LENSES (USM - Ultra fast near silent operation. IS - Image Stabiliser to reduce camera shake. L - All weather professional lens with ultimate performance)

EF 16-35mm f4 L USM £1099.99
EF 17-40mm f2.8 L IS USM £619.99
EF 24-105mm f2.8 L IS USM £934.99
EF 24-70mm f2.8 L IS USM £1019.99
EF 28-135mm f3.5-5.6 IS USM £369.99
EF 28-200mm f3.5-5.6 IS USM £299.97
EF 28-300mm f3.5-5.6 IS USM £2169.00
EF 55-200mm f4.5-5.6 IS USM £245.99
EF 70-200mm f4 L IS USM £959.99
EF 70-300mm f4.5-5.6 IS USM £429.99
EF 70-300mm f4.5-5.6 DO IS USM £1099.00
EF 75-300mm f4.5-5.6 IS USM £2429.99
EF 100-400mm f4.5-5.6 L IS USM £1279.99
EF 14mm f2.8 L IS USM II £1849.99
EF 15mm f2.8 Fisheye £579.99
EF 20mm f2.8 USM £399.99
EF 24mm f1.4 L IS USM £1319.99
EF 24mm f2.8 £359.99
EF 28mm f1.8 USM £379.99
EF 28mm f2.8 £159.99
EF 35mm f1.4 L IS USM £1139.99
EF 35mm f2 £214.99
EF 50mm f1.8 II £89.99



EF 50mm f1.4 USM £289.99
EF 50mm f1.8 USM £1259.99
EF 55mm f1.8 USM £309.99
EF 85mm f1.8 USM II £1749.99
EF 100mm f2 USM £369.99
EF 135mm f2 L USM £899.99
EF 200mm f2 L IS USM £4838.00
EF 200mm f2.8 L IS USM II £629.99
EF 300mm f2.8 L IS USM £3599.99
EF 300mm f4 L IS USM £1149.99
EF 300mm f4.5-5.6 L IS USM £6479.00
EF 400mm f2.8 L IS USM £5299.00
EF 400mm f4 DO IS USM £1099.99
EF 400mm f5.6 L IS USM £5469.00
EF 500mm f4 L IS USM £7149.00
EF 600mm f4 L IS USM £9999.00
EF 800mm f5.6 L IS USM £609.99
EF 15-85mm f3.5-5.6 IS USM £469.99
EF 15-22mm f2.8-4.5 USM £799.99
EF 17-85mm f2.8-4.5 USM £369.99
EF 18-55mm f3.5-5.6 IS USM £149.00
EF 18-135mm f3.5-5.6 IS USM £339.99
EF 18-200mm f3.5-5.6 IS USM £409.99



EF 55-250mm f4-5.6 IS USM £219.99
EF 55-250mm f4-5.6 IS USM £359.99
EF 50mm f2.8 Macro USM £229.99
MP-E 65mm f2.8 Macro £829.99
EF 100mm f2.8 L Macro USM £429.99
EF 100mm f2.8 L Macro IS USM £729.99
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TS-E 24mm f3.5 L £1699.99
TS-E 45mm f2.8 £1099.99
TS-E 90mm f2.8 £269.99
EF 1.4x II Extender (L lenses) £269.99
EF 2x II Extender (L lenses) £269.99

NEW CANON LENSES LAUNCHED!

NEW CANON LENSES COMING SOON
EF 8-15mm f4 L Fisheye USM £1499.99
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EF 400mm f2.8 L IS USM II £11499.99
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EF 600mm f4 L IS USM II £C ALL
EF 1.4x III Extender £549.99
EF 2x III Extender £549.99

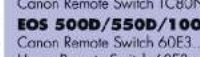
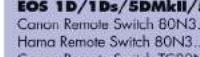
CANON ACCESSORIES

BATTERY GRIPS

EOS 500D/450D/1000D
Canon BG-E5.....£119.99
EOS 50D
Canon BG-E2N.....£149.99
EOS 5D MKII
Canon BG-E6.....£229.99
EOS 7D
Canon BG-E7.....£149.99
EOS 550D
Canon BG-E8.....£149.99



EOS 1D MKIV/1DS MKIII
Canon WFT-E2 II.....£599.99
EOS 50D
Canon WFT-E3.....£799.99
EOS 5D MKII
Canon WFT-E4.....£749.99
EOS 7D
Canon WFT-E5.....£449.99



BATTERIES

EOS 500D/450D/1000D
Canon LP-E5.....£49.99
EnerGizer LP-E5.....£29.99
Hahnel LP-E5.....£29.99
EOS 550D
Canon LP-E8.....£49.99
EOS 50D
Canon BP-S11A.....£99.99
EnerGizer BP-S11.....£29.99
Hahnel BP-S11.....£29.99
EOS 5D MKII/7D
Canon LP-E6.....£79.99
Hahnel LP-E6.....£59.99
EOS 1DS MKIII/1D MKIV
Canon LP-E4.....£129.99
HAHNEL PRO WIRELESS
Hahnel Wireless Remote (EOS).....£48.99



CANON SPEEDLITES



270EX Speedlite £99.99

430EX II Speedlite £199.99

580EX II Speedlite £374.00

MR14EX Macrolite £449.99

MT24EX Macrolite £739.99

FLASH ACCESSORIES

Canon OCE3 Off Camera Shoe Cord.....£59.99
Canon STE-2 Signal Transmitter.....£179.99
Canon SB-E2 Flash Unit Bracket.....£229.99
STOPEN OMNI BOUNCE FLASH DIFFUSER
OMEW (430EX).....£17.99
OMEY (580EX).....£17.99
OM-24X (MT24EX).....£25.99
MARUMI RING FLASH
DRF 14C.....£132.99
NISSIN FLASH
Di866.....£259.99
Di622.....£119.99



WIRED/IR

EOS 1D/1Ds/5D MkII/50D
Canon Remote Switch 80N3.....£45.99
EnerGizer Remote Switch 80N3.....£29.99
Canon Remote Switch TC80N3.....£149.99
EOS 500D/550D/1000D
Canon Remote Switch 60E3.....£24.99
Hama Remote Switch 60E3.....£20.99
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Nikon EH-5AC Adaptor.....£99.99

Nikon D5000

10% STUDENT ONLY CASHBACK*

12.3 MEGAPIXELS

Body Only £429.00
Inc. 18-55mm VR £469.00
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KEY ACCESSORIES

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Nikon MC-DC2 Remote Cord.....£26.99
Nikon DK-24 Eyecup.....£5.99

Nikon D7000

NEW! COMING SOON

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Inc. 18-55mm VR £1299.99

KEY ACCESSORIES

Nikon EN-EL15 Battery.....£CALL
Nikon MC-DC2 Remote Cord.....£26.99
Nikon DK-24 Eyecup.....£5.99

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£200 CASHBACK
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12.3 MEGAPIXELS

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KEY ACCESSORIES

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10% STUDENT ONLY CASHBACK*

12.3 MEGAPIXELS

Body Only £628.00
Inc. 18-105mm £779.00

KEY ACCESSORIES

Nikon EN-EL3e Battery.....£66.99
Nikon MB-D80 Grip.....£149.99
Nikon ML3 Remote Control.....£19.99

Nikon Professional D700

10% STUDENT ONLY CASHBACK*

12.1 MEGAPIXELS

Body Only £1759.99

KEY ACCESSORIES

Nikon EN-EL3e Battery.....£66.99
Nikon MB-D10 Grip.....£249.99
Nikon WT4 Transmitter.....£599.97

Nikon Professional D3S

- 12.1 Megapixels
- 1:1 CMOS Sensor
- Live View
- Anti Dust Feature
- HD Video Mode
- ISO 102400

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12.1 MEGAPIXELS

D3S Body Only £3589.00

KEY ACCESSORIES

Nikon EN-EL4a Battery.....£119.99
Nikon EH-6AC Adapter.....£99.99
Nikon WT4 Transmitter.....£599.97

Nikon Professional D3X

10% STUDENT ONLY CASHBACK*

24.5 MEGAPIXELS

Body Only £4798.00

KEY ACCESSORIES

Nikon EN-EL4a Battery.....£119.99
Nikon EH-6AC Adapter.....£99.99
Nikon WT4 Transmitter.....£599.97

NIKON ACCESSORIES

GRIPS

D80/ D90

Nikon MB-D80.....£149.99
Hahnel MB-D80.....£99.99

D300/D300s/D700

Nikon MB-D10.....£249.99
Hahnel MB-D300.....£129.99

BATTERIES

D60/ D5000

Nikon EN-EL9a.....£55.99
Energizer EN-EL9.....£39.99
Hahnel EN-EL9.....£39.99

D3100

Nikon EN-EL14.....£CALL

D7000

Nikon EN-EL15.....£CALL

D90/D300/D300s/D700

Nikon EN-EL3e.....£66.99
Energizer EN-EL3e.....£40.99
Hahnel EN-EL3e.....£40.99

D3/D3x

Nikon EN-EL4a.....£119.99

WIRELESS

D300/D700/D3/D3x

Nikon WT4.....£599.97

HAHNEL PRO WIRELESS

Hahnel Wireless Remote (NIK).....£48.99

WIRED/ IR

D300/D700/D3

Nikon Remote Cord MC-30.....£59.99
Hama Remote Cord MC30.....£40.99

D90/D5000

Nikon Remote Cord MCDC2.....£129.99

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Hama Remote Cord MCDC1.....£20.99

D40/D60

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Fire flash units & cameras up to hundreds of feet away.

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SB900 Speedlite £325.99
Di622 Speedlite £119.99
Di866 Speedlite £259.99

NISSIN SPEEDLITES

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Nikon SB Commander Kit R1C1.....£599.99
Nikon SB Remote Kit R1.....£408.99
Nikon AS19 Stand for Nikon SB800.....£6.99
Quantum CKE for Nikon SB28.....£45.99

STOFEN OMNI BOUNCE FLASH DIFFUSER

OM-SB5 (SB800).....£17.99
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MARUMI RING FLASH

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NIKON LENSES (DX - for Nikon DX SLR's. VR - Reduces image blur. AF-S - Lightening quick with whisper quiet focusing. ED - Helps reduce chromatic aberration)

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24-70mm f2.8 G AF-S ED £1190.00
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70-300mm f3.5-5.6 G AF-S VR IF-ED £419.00
80-400mm f4.5-5.6 D VR ED £1169.99
200-400mm f4.5-5.6 G AF-S VR IF-ED II £6249.99
14mm f2.8 D ED £1189.00
16mm f2.8 D Fisheye £1189.00
20mm f2.8 D £598.99
24mm f2.8 D £459.00
28mm f2.8 D £329.00
35mm f2.8 D £225.00
50mm f1.8 D £254.99
50mm f1.4 D £107.99
50mm f1.4 D AF-S £229.00
50mm f1.4 D AF-S £298.00
85mm f1.4 D £887.99
85mm f1.8 D £305.99

105mm f2.8 DC £799.00
135mm f2.8 DC £959.99
180mm f2.8 D IF £619.00
200mm f2.8 G AF £3069.00
300mm f2.8 AF-S £4299.00
300mm f4 D AF-S II £968.99
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500mm f4.5 G AF-S VR ED £5739.00
600mm f4 G AF-S VR ED £6927.99
10.5mm f2.8 DX G ED £521.99
35mm f1.8 DX G AF-S £169.00
10-24mm f3.5-4.5 DX G AF-S ED £629.99
12-24mm f4 DX G IF £799.00
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AF-S 28-300mm f3.5-5.6G ED VR £CALL
AF-S DX 55-300mm f4.5-5.6G VR £CALL
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20mm f2.8	£449.99
28mm f2.8	£189.99
35mm f1.4G	£1099.99
50mm f1.8	£139.99
50mm f1.4	£229.99
50mm f2.8 Macro	£429.99
100mm f2.8 Macro	£529.99
11-18mm f4.5-5.6 DT	£499.99
16-105mm f3.5-5.6 DT	£449.99
18-200mm f3.5-5.6 DT	£429.97
18-250mm f3.5-5.6 DT	£449.99
55-200mm f4.5-6.3 DT	£162.99
70-200mm f2.8 G	£1475.99
70-300mm f4.5-5.6 SSM G	£699.99
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28-75mm f2.8 SAM £599.99

2010 TIPA
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SONY Alpha A33 **NEW!**

14.2 MEGAPIXELS

Body Only	£599.99
Inc. 18-55mm	£649.99
18-55/55-200	£849.99

KEY ACCESSORIES

Sony NP-FW50 Battery.....£59.99
 Sony RM-S1AM Remote.....£40.99
 Commander.....£40.99

SONY Alpha A55 **NEW!**

16.2 MEGAPIXELS

Body Only	£699.99
Inc. 18-55mm	£749.99
18-55/55-200	£949.99

KEY ACCESSORIES

Sony NP-FW50H Battery.....£59.99
 Sony RM-S1AM Remote.....£40.99
 Commander.....£40.99

SONY Alpha A580 **NEW!**

16.2 MEGAPIXELS

Body Only	£649.99
Inc. 18-55mm	£749.99
18-55/55-200	£899.99

KEY ACCESSORIES

Sony NP-FM500H Battery.....£61.99
 Sony FVG-B50AM Grip.....£129.00

PENTAX K-x

12.4 MEGAPIXELS

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 17-70mm f4 SDM DA749.99

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14.6 MEGAPIXELS

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Inc. 18-55 & 50-200mm	£899.99

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 55-300mm f4.5-5.8 ED DA £269.99
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KEY ACCESSORIES

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 Sony Case.....£52.99
 Sony Fisheye Converter.....£124.99

SONY ALPHA NEX-5

Inc. 16mm £499.00
 Inc. 18-55mm £549.00
 Inc. 18-200mm £899.00

KEY ACCESSORIES

Sony NP-FW50 Battery.....£59.99
 Sony Case.....£52.99
 Sony Fisheye Converter.....£124.99

SAMSUNG NX10

14.6 MEGAPIXELS

Inc. 18-55mm	£499.00
Inc. 18-55mm & 50-200mm	£529.99

KEY ACCESSORIES

Samsung BP1310 Battery.....£27.99
 Samsung SEF20A Flash.....£105.99
 Samsung SR9NX01 Shutter.....£14.99

SAMSUNG NX100 **NEW!**

14.6 MEGAPIXELS

Inc. 20-50mm	£399.00
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KEY ACCESSORIES

Samsung BP1310 Battery.....£27.99
 Samsung SEF20A Flash.....£105.99
 Samsung SR9NX01 Shutter.....£14.99

OLYMPUS PEN FLASH SYSTEM

Olympus FL-14 Flash.....£159.99

ACCESSORY PORT

Olympus Viewfinder - 2.....£261.99
 Olympus Viewfinder - 1.....£99.99
 Olympus Microphone Set

OLYMPUS PEN LENSES

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 M ZUIKO Digital ED 14-42mm f3.5-5.6 £224.99
 M ZUIKO Digital ED 17mm f2.8 Pancake £279.99

PEN ADAPTERS

MMF-1 Adapter £99.99
 MF-2 Adapter £149.99

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 ISO 6400
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KEY ACCESSORIES

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 Olympus Leather Body Jacket (brown or white leather).....£69.99

OLYMPUS E-P2

12.3 MEGAPIXELS

Inc. 14-42mm	£840.99
Inc. 17mm	£887.99

KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99
 Olympus Leather Body Jacket.....£69.99

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12.3 MEGAPIXELS

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KEY ACCESSORIES

Olympus PS-BLS1 Battery.....£49.99
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20mm f1.7 G ASPH	£299.99
45mm f2.8 ASPH	£649.99

PANASONIC FLASH

Panasonic DMW-FL28.....£102.99
 Panasonic DMW-FL220.....£148.99
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Panasonic Lumix G10

12.1 Megapixels
 L-MOS Sensor
 Live View
 HD Video Mode
 Dust Reduction

Inc. 14-42mm £399.99

KEY ACCESSORIES

Panasonic DMW-BLB13E Battery.....£64.99
 Panasonic DMW-LVF1 View Finder.....£169.99
 Panasonic DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GF1

12.1 MEGAPIXELS

Inc. 20mm	£579.99
Inc. 14-45mm	£499.99

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
 DMW-LVF1 View Finder.....£169.99
 DMW-FL220 Flashgun.....£148.99

Panasonic Lumix G2

12.1 MEGAPIXELS

Inc. 14-42mm	£499.99
Inc. 14-42 & 45-200mm	£829.00

KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
 DMW-LVF1 View Finder.....£169.99
 DMW-FL220 Flashgun.....£148.99

Panasonic Lumix GH1

12.1 MEGAPIXELS

Inc. 14-140mm	£899.00
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KEY ACCESSORIES

DMW-BLB13E Battery.....£64.99
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Manfrotto

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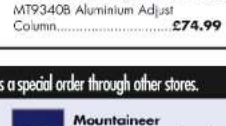
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Velbon Tripods

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Monopods

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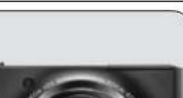
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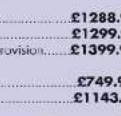
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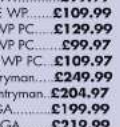
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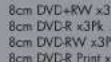
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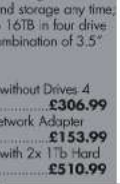
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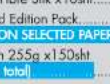
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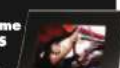
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Panasonic

Panasonic G1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

Blue Kit £359.99

Panasonic GF1 + 14-45mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

By using the Micro Four Thirds System standard & developing a camera body that eliminates the mirror box & optical viewfinder unit, the GF1 is able to achieve the world's smallest, lightest body as a system camera with a built-in flash.

Our Price £529.99

Panasonic GH2



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

The brand new Lumix GH2 features Full HD movie recording, a downsized body, and a high speed shooting mode capable of shooting at 40 fps (in 4 MP recording mode).

See website for full details

Panasonic DMC-G10



Megapixels	10.0
LCD Screen	2.7"
Live View	✓
HD Video	✓
FPS	3.5
Card Type	SD

Panasonic DMC-G10 + 14-42mm
Our Price £379.00

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

Panasonic DMC-G2 + 14-42mm
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For Canon 450/500/1000D: £69.99
+1x LP-E5 £79.99 +2x LP-E5 £87.99
For Nikon D40/D60: £39.99
+1x EN-EL3 £51.99 +2x EN-EL3 £63.99
For Nikon D60/D90: £94.99
+1x EN-EL3E £109.99 +2x EN-EL3E £124.99
For Nikon D300/D700: £139.99
+1x EN-EL3E £194.99 +2x EN-EL3E £169.99
For Sony A200/A350: £69.99
+1x EN-EL5 £86.99 +2x EN-EL5 £107.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started. The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 45 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as street lights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Screw-Fit Lens Hoods

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

ES-62 Canon 50/1.8 £9.99

ES-711 Canon 50/1.4 £9.99
ET-60 Canon 75-300/4.5-5.6 £9.99
ET-65B Canon 70-300/4.5-5.6 £9.99
ET-67 Canon 100/2.8 Macro £9.99
ET-67B Canon 60/2.8 £9.99
EW-60C Canon 18-55 IS £7.99
EW-73B Canon 17-55 IS £9.99
EW-78B Canon 28-135 IS £9.99
EW-78D Canon 18-200 IS £9.99
EW-78E Canon 15-85 IS £12.99
EW-83C Canon 17-40/4.0 £12.99
EW-83J Canon 17-55/2.8 £12.99
HB-25 Nikon 24-85, 24-120 £12.99
HB-37 Nikon 55-200 VR £7.99
HB-45 Nikon 18-55 VR £7.99
SH-006 Sony 18-70/3.5-5.6 £9.99
SH-108 Sony 18-55/3.5-5.6 £9.99

This is just a sample, more in stock!

FaderND Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC	£64.99
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Genuine LightCraftWorkshop filters - beware of imitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to 'step-up' or 'step-down' from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99
Autofocus Tubes £129.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm	
55-55mm, 55-58mm, 58-58mm	

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AAA 2450mAh Duracell	£6.99
AA 2700mAh 2P	£9.99
AA 2800mAh Ansmann	£13.99
AA 2800mAh Delkin	£14.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 92% of their charge after 5 months, and last 4 times as long as alkaline batteries!

AAA 650mAh equivalent (4)	£5.99
AA 2000mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£6.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more. Mains power cable, plus 12V car charger. Full details on our website.

£29.99

Li-Ion Charger

A universal Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
2CR5 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032, etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe TX with LED	£54.95
ZEELON Anti-static Blower	£37.95
SL700 Arctic Butterfly	£52.95

Sensor Cleaning - WET

Cleaning Solution (7.5ml)	£15.99
Cleaning VSwabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

Camera / Lens Cleaning

Kenair Master Kit	£13.99
Kenair Spare Aerosol	£7.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

Massive range of cleaning equipment on our website and in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB



Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!

Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977 www.premier-ink.co.uk

FLASH GUNS

CAMERA BAGS

Nissin

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual operation. Covering a range of focal lengths from 34-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for download updates.

£239.95

Nissin Di622 Speedlite

An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and external flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

£104.95

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash, manual mode and energy saving auto-off circuit.

£92.95

Marumi DRF14 Ring Flash

The highly-advanced Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash being positioned directly between the camera lens and subject allowing for even/softest illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£119.95

FLASH ACCESSORIES

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl dome that simply slips onto the head of the flash gun, and an inverted front dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB24, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 270EX / 380EX / 420EX
Canon 430EX / 430EXII / 550EX
Canon 580EX / 580EXII
Nikon SB600 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866 Pentax: AF-540FGZ

£10.95

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand, stand in three sizes, 38x38cm, 60x60cm and 76x76cm. Available in kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

38cm Ezybox Hotshoe **£89.95**
38cm Ezybox Hotshoe Kit **£169.95**
60cm Ezybox Hotshoe **£109.95**
60cm Ezybox Hotshoe Kit **£169.95**
76cm Ezybox Hotshoe **£129.95**
76cm Ezybox Hotshoe Kit **£209.95**

Handle Extensible 24-48cm **£21.99**
Handle Extensible 65-150cm **£29.99**
Diffuser Mask 38cm **£39.99**
Diffuser Mask 60cm **£41.99**
Clamp with spigot **£12.99**

Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand. The standard TiltHead holds one flashgun, while the TriFlash can hold 1, 2 or 3, for those seeking extra power or quicker recycle time. Available individually or as kits containing light stand and 80cm umbrella.

TiltHead For Single Flashgun **£16.99**
TiltHead Umbrella Kit **£89.99**
TriFlash For 1-3 Flashguns **£39.99**
TriFlash Umbrella Kit **£95.99**

Colour Balance and Exposure Control

Hancy pop-up colour balance and exposure control grey and white cards from Lastolite

EzyBalance 30cm **£17.99**
EzyBalance 50cm **£29.99**
XpoBalance 38cm **£34.99**

Full Lastolite range available. Reflectors, Umbrellas, Paper Roll Backgrounds, HiLite Backgrounds...and more!

Lastolite TriGrip

Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm **£44.99**
TriGrip Standard 75cm **£59.99**
TriFlip 8-in-1 sleeves for TriGrip **£39.99**

Metz

Metz 48 AF-1

A multi-award winning powerful and versatile flash gun. Vertical tilting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!

METZ MADNESS!!!
20 AA BATTERIES - FREE
FLASH DIFFUSER - FREE
...with every Metz 48-AF1

SPECIAL OFFER PRICE

£169.95

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

Metz 58 AF-1

Guide Number of 58m/ISO100. TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

£249.95

Metz 36 AF-4

Guide Number of 33m/ISO100. TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung!

£69.95

TTL Flash Cords

1.8m Coiled - Canon **£24.99**
1.8m Coiled - Nikon **£24.99**
1.8m Coiled - Sony **£24.99**
3.0m Straight - Canon **£29.99**
3.0m Straight - Nikon **£29.99**
3.0m Straight - Sony **£32.99**
3.0m Straight - Olympus **£29.99**
3.0m Straight - Pentax **£29.99**
1.5m Coiled - Universal **£49.99**

1 tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X **£74.95**
Expedition 5X **£87.95**
Expedition 6X **£99.95**
Expedition 7X **£124.95**
Expedition 8X **£142.95**
Expedition 9X **£166.95**

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75 **£56.95**
SpeedPack 85 **£75.95**

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X **£29.95**
Velocity 7X **£36.95**
Velocity 8X **£42.95**
Velocity 9X **£49.95**
Velocity 10X **£59.95**

Modular Accessory System

The patented 'Tamrac Modular Accessory System' (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder **£9.95**
Lens Case Pro 50 **£11.95**
Lens Case Pro 100 **£12.95**
Lens Case Pro 200 **£13.95**
Flash Case Medium **£8.95**
Flash Case Large **£9.95**
Rain Cover Medium **£17.95**
Rain Cover Large **£19.95**
MAS Belt Medium **£15.95**

VANGUARD

Vanguard UP-Rise Messenger bags

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger **£59.95**
External Dimensions: 28.0 x 10.5 x 24.0cm
Internal Dimensions: 26.0 x 10.5 x 22.0cm
Laptop Compartment: 12" Laptop

UP-Rise 38 Messenger **£79.95**
External Dimensions: 38.0 x 10.5 x 28.0cm
Internal Dimensions: 36.0 x 10.5 x 26.0cm
Laptop Compartment: 15.1" Laptop

Vanguard UP-Rise Backpacks

Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 43 Slingbag **£59.95**
UP-Rise 45 Backpack **£75.95**
UP-Rise 46 Backpack **£79.95**
UP-Rise 48 Backpack **£89.95**

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VANGUARD

Vanguard Pampas Sling Backpack

A range of sling backpacks, with way cap at the top and camera section at the bottom. The bag sits comfortably on your back, and when needed, revolves round to your front for easy access, without removing the bag.

Pampas 37 **£29.95**
External Dimensions: 34.0 x 21.5 x 21.5cm
Internal Dimensions: 17.0 x 13.0 x 13.0cm

Pampas 57 **£39.95**
External Dimensions: 44.5 x 24.0 x 22.0cm
Internal Dimensions: 30.0 x 22.0 x 15.0cm

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected.

Peking 21 **£18.95**
External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 **£21.95**
External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

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MANFROTTO TRIPODS			
190XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm £99.95	055XPROB Tripod Aluminium 3-section legs, Q90 column Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm £114.95	190CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.29kg Load: 5.0kg Folded: 53cm Height: 146cm £209.95	190CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm £219.95
055CXPRO3 Carbon Fibre 3-section legs, Q90 column Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm £249.95	055CXPRO4 Carbon Fibre 4-section legs, Q90 column Weight: 1.70kg Load: 8.0kg Folded: 65cm Height: 170cm £259.95		

MANFROTTO MONOPODS			
790B Monopod Aluminium 5-section Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm £22.95	776B Monopod Aluminium 4-section Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm £29.95	695CX Monopod Carbon Fibre 5-section Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm £137.95	
679B Monopod Aluminium 3-section Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm £35.95	680B Monopod Aluminium 4-section Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm £45.95	681B Monopod Aluminium 3-section Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm £46.95	

MANFROTTO HEADS			
492 Ball Head non quick-release 1/4" thread Weight: 0.12kg Load: 2.0kg £29.95	234 Tilt Head ideal for monopods Weight: 0.27kg Load: 2.5kg £14.95	234RC Tilt Head with RC2 quick-release Weight: 0.27kg Load: 2.5kg £24.95	
494 RC2 Ball Head with RC2 quick-release Weight: 0.32kg Load: 4.0kg £41.95	496 RC2 Ball Head with RC2 quick-release Weight: 0.46kg Load: 6.0kg £49.95	498 RC2 Ball Head with RC2 quick-release Weight: 0.67kg Load: 8.0kg £76.95	
468MG RC2 Hydrostatic Ball Head magnesium, with RC2 q/r Weight: 0.65kg Load: 10.0kg £169.95	222 Grip Action Ball Head with RC2 q/release Weight: 0.78kg Load: 2.5kg £78.95	322RC2 Grip Action Ball Head with RC2 q/r Weight: 0.7kg Load: 5.0kg £94.95	
804 RC2 Pan / Tilt with RC2 quick-release Weight: 0.79kg Load: 4.0kg £52.95	808 RC4 Pan / Tilt with RC4 quick-release Weight: 1.42kg Load: 8.0kg £98.95	410 Geared Head with RC4 quick-release Weight: 1.22kg Load: 5.0kg £149.95	
056 3D Head non quick-release 1/4" thread Weight: 0.50kg Load: 3.0kg £26.95	460MG 3D Head magnesium, with RC2 q/release Weight: 0.43kg Load: 3.0kg £64.95	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa	

KOOD

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 160cm
£69.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.95

hähnel

NEW FOR 2010
A new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

Hahnel Triad 30 Lite - £39.99
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level, supplied with 3-way fluid compensated pan/tilt head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg
Folded: 56cm Max Height: 142cm

Hahnel Triad 60 Lite - £59.99
4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level, supplied with 3-way fluid compensated pan/tilt head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg
Folded: 61cm Max Height: 162cm

"An excellent value for money tripod"
Amateur Photographer March 2010

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

AltaPRO 263AT Tripod Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.05kg Load: 7.0kg Folded: 63cm Height: 169cm £119.95	AltaPRO 264AT Tripod Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 159cm £129.95
Alta+ 263AT Tripod Aluminium 3-section legs, magnesium canopy, standard central column Weight: 1.59kg Load: 5.0kg Folded: 63cm Height: 161cm £89.95	Alta+ 264AT Tripod Aluminium 4-section legs, magnesium canopy, standard central column Weight: 1.64kg Load: 5.0kg Folded: 53cm Height: 171cm £99.95
Alta+ 233AT Aluminium 3-section legs, standard column Weight: 1.26kg Load: 3.0kg Folded: 53cm Height: 151cm £69.95	Alta+ 234AT Aluminium 4-section legs, standard column Weight: 1.21kg Load: 3.0kg Folded: 43cm Height: 136cm £74.95
Alta+ 235AT Aluminium 5-section legs, standard column Weight: 1.18kg Load: 3.0kg Folded: 38cm Height: 116cm £79.95	Alta+ 224CT Carbon Fibre 4-section legs, standard column Weight: 0.92kg Load: 3.0kg Folded: 41cm Height: 125cm £179.95

Special Package Deals

Alta+ 233AT Tripod PH22 Pan/Tilt Head Special Deal Price: £79.95 SAVE £25	Alta+ 264AT Tripod PH31 Pan/Tilt Head Special Deal Price: £109.95 SAVE £45
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VANGUARD MONOPODS

AP284 Monopod Aluminium 4-section legs Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm £33.95	AP324 Monopod Aluminium 4-section legs Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm £38.95	CP324 Monopod Carbon Fibre 4-section legs Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm £89.95
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VANGUARD HEADS

SBH30 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.22kg Load: 5.0kg £39.95	SBH50 Ball Head Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate Weight: 0.25kg Load: 6.0kg £49.95	SBH100 Ball Head Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate Weight: 0.39kg Load: 10.0kg £64.95
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TRIPOD BAGS

PH21 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.35kg Load: 3.0kg £34.95	PH31 Pan / Tilt 2-way fluid head, magnesium, spirit level, quick release Weight: 0.43kg Load: 5.0kg £54.95	PH22 Pan / Tilt 3-way fluid head, magnesium, spirit level, quick release Weight: 0.34kg Load: 3.0kg £34.95
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PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa

Hahnel Giga T Pro - NEW FOR 2010
Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.95

Hahnel Combi TF - NEW FOR 2010
Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.95
SPECIAL OFFER - SAVE £20
£49.95

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.95
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£19.95

TREKKING POLES

TrekTech

Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter. That screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 145cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO PRO - £129.95
The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 56cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 784g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £246.95
The TrekPod XL is the top of the range TrekPod, utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

MagMount The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. £25.95	MagMount STAR The same size as a standard MagMount, with a Square Tooth Anti-Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 75g, with a maximum load rating of 4kg. £32.95	MagMount PRO Utilising the same Square Tooth Anti-Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. £59.95
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All MagMount ball heads come with two MagAdapter quick release plates. These are also available separately:

MagAdapter Light £5.95	MagAdapter STAR £9.95	T-Pod Table-top tripod, complete with MagMount STAR ball head. £39.95
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gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg
Load: 0.35kg
£13.95

Gorillapod SLR (GP2)
An sturdy gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg
£29.95

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.95

Gorillapod FOCUS
Designed for professionals, is the strongest Gorillapod yet!
Weight: 0.5kg Load: 5.0kg
£92.95

Gorillapod Ball Head
For the SLR-ZOOM or FOCUS.
£39.95

TrekTech OPTERA

Trek Tech Optera 460
£39.95

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring cord system attaches to the legs, ensuring that they will not play out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£37.95

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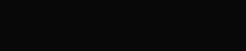
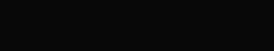
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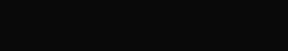
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Kx body M	£299	Converters/Extension Tubes	
DBG1	£49	Pro 300 1.4x DG Converter	£169
100 F2.8 L	£249	Pro 300 2x DG Converter	£199
Nature Trekker AW	£79	Ext Tube Set DG CAF/NAF	£149
Photo Trekker AWII	£129		
Super Trekker AW	£169		
LARGE FORMAT		METZ	
Cambo SC Monorail 5x4	£199	36AF4 Flashgun	£79
(with standard rail)	£199	45CL4 Flashgun NiCd	£149
Linhof Carden	£199	48AF1 Flashgun	£169
Supercolour	£199	58AF1 Flashgun shown	£269
Super Super Angulon	£199		
65 F5.6	£199		
Linhof Super Angulon	£199		
100 F5.6	£199		
Linhof Syntar 150 F5.6	£199		
Linhof Syntar 210 F5.6	£199		
Polaroid 545i Pro FH	£79		
Polaroid 545i Back	£79		
Polaroid 545 Back	£79		
Schneider F2.5.6 Super	£199		
Angulon Mint box	£1099		
Toys 5x4 G	£299		
DD5 Fidelity for Toyo	£99		
BRONICA ETX 645		TAMRAC	
ETRSI comp M-box	£329	Expedition 3 Rust	£29.00
ETRSI comp	£249	Expedition 4x	£79.00
ETRSI comp	£179	Expedition 5x	£99.00
40 F4 E	£149	Expedition 6x	£119.00
45-40 F4.5/6 PE	£379	Expedition 7x	£119.99
50 F2.8 E	£399	Expedition 8x	£149.99
50 F2.8 PE	£199	Expedition 9x (shown)	£179.00
75 F2.8 PE	£129		
100-220 F4.8 M	£549		
150 F3.5 E	£599		
150 F3.5 PE M-Box	£179		
200 F4.5 E	£179		
200 F4.5 E	£149		
200 F4.5 PE M	£249		
E14 or E28 ext tube	£49		
Al120 RFH	£49		
Polaroid Back	£39		
AELI Prism	£199		
AELI Prism	£199		
WLF Boxed	£59		
Plain Prism (S)	£39		
Speed Ring	£49		
Metz SCA 386	£49		
BRONICA SQ 6x6		LOWEPRO	
SQAI comp M	£499	Fastpack AW Black only	
SQAI comp inc 80	£449	100 Black	£37
SQAM comp	£249	250 Black	£49
SQAM + 80 + RFH	£249	200 Black	£45
Q2 Body Boxed	£399	350 Black	£59
50 F3.5 S	£249		
50 F3.5 S	£199		
65 F4 PS Boxed	£199		
65 F4 PS	£149		
110 F4 PS Mac (1.4)	£279		
135 F4 PS M	£279		
150 F3.5 S	£199		
150 F4 PS	£149		
Sigma 600 F8		KATA	
1.4x A Extender	£399	Bumblebee PL-220	£259
2x A Extender	£399	Beetle PL-282	£269
2x B Extender	£399	Fly-By PL-74	£259
Life Size adapt Fts FD	£299	Fly-By PL-76	£299
50mm F3.5 Macro	£69	TLB-300 Lens Backpack	£179
Angle Finder B	£69	TLB-600 Lens Backpack	£219
Auto Bellows Boxed	£79		
AE Motordrive FN	£399		
+ Battery pack FN	£149		
AE Powerwinder FN	£79		
MA drive	£249		
Action finder FIN	£99		
CONTAX RF		GITZO Clearance	
G2 black + 28 + 90	£799	G1257G	£249
+ case + TLA200	£799	G1258G	£249
90 12.8 G	£199	GT2931EX	£249
FUJI MFT FORMAT		GT1931	£249
250 F5.6 GX680	£249	GT1940C	£249
GW670 MKIII	£599	GT2330	£199
GW690 MKIII M	£499		
GW690 MKIII M	£499		
HASSELBLAD XPAN		MANFROTTO	
XPan 1 body	£599	222 Joystick Grip	£79
90 F4 lovely	£449	Ball Head	£79
HASSELBLAD 6x6			
903SWC chr box	£1999		
503CX + 80 CF F2.8	£399		
A24 chr late	£799		
503CX body	£499		
503CX body	£499		
501CM body blk	£399		
500CM + 80 T + A12	£599		
500CM body chr	£239		
500C body chr	£179		
PME90 prism	£369		
503CX + 80 CF F2.8	£399		
45 prism late	£199		
45 prism early	£89		
Chimney	£89		
WLF early	£49		
A12 latest blk box	£199		
A12 late chr/blk	£149		
A16 black late	£199		
A24 chr/blk latest	£149		
AE prism early	£149		
AE prism late	£299		
Polaroid back 100	£399		
Winder CW	£249		
40 F4 CF	£249		
40 F4 black T	£399		
50 F4 CF FLE	£399		
50 F4 CF	£399		
50 F4 black T	£249		
60 F4.5 CF	£499		
100 F3.5 CF	£599		
135 F5.6 CF	£599		
+ macro bellows	£799		
150 F4 CF	£649		
150 F4 CF	£399		
150 F4 black T	£199		
150 F4 chrome	£169		
250 F5.6 T	£249		
150 macro bellows	£249		
Early macro bellows	£149		
Teleplus 2x conv	£69		
LEICA M/COMPACT		MINOLTA	
CL body	£299	Dynax 9 body	£299
28 F2.8 blk	£699	Dyn 7 B/O M-Box	£199
90 F2 blk	£649	Dyn 7 Body	£149
CF-Lash	£69	Dyn 800Si body	£99
Minilux Zoom	£199	Dynax 700Si body	£99
100 F3.5 L	£660	Dyn 600Si QD body	£79
LEICA SLR		Dynax 600Si body	£399
R4 body chr	£199	Dynax 500Si body	£49
15 F3.5	£1199	Dynax 7000i + DB7	£399
MAMIYA 645		Dynax 8000i body	£399
645 Pro TL inc	£199	Dynax 303Si Body	£29
60 F2.8 N + FE401 Prism	£549	Sony 16-80 F3.5/4.5	£249
+ Pro Winder	£549	Sony 18-70 F3.5/5.6	£249
645 Pro SV Kit inc 80 F2.8	£129	18-70 F3.5/5.6	£249
N + SV Prism + 120 RFH	£129	18-25 F3.5/4.5	£249
+ Winder Box	£449	28 F2.8	£99
+ RFH + AE prism	£249	28-85 F3.5/4.5	£299
+ 80 + F2 prism	£199	35-80 F4.5/5.6	£299
M645 100GS	£169	50 F2.8 Macro S1	£179
+ 80 + WLF	£169	Sony 70-300 F4.5/5.6	£299
645 Pro Body	£199	75-300 F4.5/5.6	£299
645 Super Body	£399	100-300 F4.5/5.6	£149
M645 100GS body	£79	100-400 F4.5/5.6 APO	£399
24 F4 M	£599	Sony 2x conv M	£239
45 F2.8 N M-Box	£279	VC7	£79
40 F4 M M-Box	£449	VC600	£39
50 F4 Shift	£399	VC700	£39
55 F2.8 N	£199	3500SD flash	£129
70 2.8 C leaf	£99	AGNOSH flash	£299
105-210 F4.5 ULD C	£299	M645 100GS	£199
110 F2.8 N	£129	+ 80 + WLF	£169
150 F2.8 A	£249	645 Pro Body	£199
150 F3.5 N	£249	645 Super Body	£399
150 F4 C	£399	M645 100GS body	£79
210 F4 N M	£169	24 F4 M	£599
210 F4 C	£129	45 F2.8 N M-Box	£279
300 F5.6 N ULD-C	£299	40 F4 M M-Box	£449
Mint + Box	£349	50 F4 Shift	£399
Ext Tube 1.2, 3S ea	£49	55 F2.8 N	£199
Teleplus/Viv 2x conv	£69	70 2.8 C leaf	£99
FE401 AE Prism M	£199	105-210 F4.5 ULD C	£299
Prism (box) shown	£399	110 F2.8 N	£129
CANON FD		150 F2.8 A	£249
FIN + AE Prism + Power	£399	150 F3.5 N	£249
Winder Fin	£349/£399	150 F4 C	£399
V1 body early	£399	210 F4 N M	£169
A1 body	£99	210 F4 C	£129
T90 Body Boxed	£99	300 F5.6 N ULD-C	£299
T70 Body	£49	Mint + Box	£349
AE-1 P Chr	£69	Ext Tube 1.2, 3S ea	£49
17 F4 F	£249	Teleplus/Viv 2x conv	£69
50 F3.5 Macro	£199	FE401 AE Prism M	£199
50 F3.5 Mac + Tube	£149	Prism (box) shown	£399
100 F2.8	£149	AE prism 100GS	£99
100 F4 Macro	£199	PD prism 100GS	£99
100-300 F5.6	£399	Plain Prism	£39
200 F2.8	£149	WLF 100GS ea	£49
300 F4 hood/ filter	£179	Polaroid Back HP401	£39
300 F5.6	£79	120 Insert	£149
		I-A401 120 RFH I Box	£59
		120 RFH I Box	£59
		120 RFH I Box	£59
		Cable Rel AD R402	£29
		645 Super Conn N	£20
		Angle Finder	£79
		Winder	£79
		Cable Release A Box	£25
		Flim Crank AC401	£20
		MAMIYA TLR 6x6	
		C350 S Body + WLF	£199

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Nikon AF



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F90X Body Only E+ / E++ £79-£99
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F800 Body Only E+ £39
F80 Black Body Only E+ / Mint- £79-£99
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18-200mm F3.5-5.6 G AFS DX VR Mint- £359
28-70mm F3.5-5.6 AFD E++ £119
24-120mm F3.5-5.6 G AFS ED VR E++ / Mint- £339-£449

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35-70mm F3.5-4.5 AFD E++ £45
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70-300mm F4-5.6 AFD E++ £799
70-300mm F4-5.6 ED AFD E++ £159
80-200mm F2.8 ED AFD Mint- £649
80-400mm F4 G AFS AFD VR E++ £799
105mm F2.8 ED AFD VR Micro Mint- £519
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Sigma 10-20mm F3.5 EX DC HSM E++ £359
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Sigma 28mm F1.8 EX DG E++ £199
Sigma 30mm F1.4 DC EX HSM E++ £279
Sigma 35mm F2.8 EX DC Macro E++ £169
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Sigma 55-200mm F4-5.6 DC HSM E++ £599
Sigma 70-200mm F2.8 EX AFD E++ £399
Sigma 70-300mm F4-5.6 Apo DG E++ £599
Sigma 80-400mm F4-5.6 Apo DG OS E+ / E++ £399-£599

Sigma 105mm F2.8 EX DG Macro E++ £279
Sigma 105mm F2.8 EX Macro E++ £179
Sigma 300mm F2.8 APO EX DG HSM Mint- £1,649
Sigma 2x Ap EX Converter E++ £119
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Tamron 55-200mm F4-5.6 Di II E++ £359
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Tamron 90mm F2.8 SP Di Macro Mint- £259
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Vivitar 28mm F2.8 AFD E++ £179
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ML3 Module Remote Set E++ £89
SB220 Speedlight E++ £29-£49
SB214 Macro Speedlight Mint- / Mint- £129-£229
SB218 Ringflash E++ £149-£179
SB220 Speedlight E++ £49
SB225 Speedlight E++ £49
SB27 Speedlight E+ / E++ £149-£159
SB280 Speedlight E++ £399
SB280X Speedlight E++ £399
SB500X Speedlight E++ £79
SB600 Speedlight E++ £179
SU4 Wireless Transmitter E++ £35

Nikon Manual



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F3HP Body Only Exc / E+ £149-£199
F3 Body Only E++ £299
F3 + MDA Motor Drive E++ £199
F3 Body Only As Seen / E++ £79-£149
P24S Black Body Only E++ £349
P24 Black Body Only Exc / E+ £199-£249
P24 Chrome Body Only E+ / Mint- £239-£750
P24 Black Body Only E++ £199
P2 Photonic Chrome + 50mm F2 As Seen £195
P2 Photonic Chrome Body Only Exc / E+ £149-£249
P2 Photonic Black Body Only E+ / E++ £249
FM2N Black Body Only Exc / E+ £129-£199
FM2N Chrome Body Only Exc / E+ £129-£199
FM Black Body Only Exc £59-£79

FM Chrome Body Only E+ £99
F2 Black Body Only E+ £129-£195
F2 Chrome Body Only E++ £139
FE Black Body Only E++ £85
FE Chrome Body Only Exc / E++ £39-£119
F300 Chrome Body Only Unused / E++ £39-£99
F300 Body Only E+ / E++ £59-£125
EM Body Only E+ / E++ £45-£49
18mm F4 AI E++ £349
20mm F3.5 AIS E++ £239
24mm F2.8 AI E++ £129
24mm F2.8 AIS Exc / E++ £39-£159
28mm F2.8 AI E++ £99
28mm F3.5 AI E++ £75
28mm F3.5 Non AI E++ £85
28mm F3.5 PC Shift E++ £450
35mm F2 AI E++ £119
35mm F2 AIS Mint- £449
35mm F2.8 AIS E++ £145
35mm F3.5 PC Shift E++ £299
35-70mm F3.5-4.5 AIS E++ £129
35-105mm F3.5-4.5 AIS Exc / E++ £69-£149
35-200mm F3.5-4.5 AIS Mint- £189
43-86mm F3.5 AI E++ £49
43-86mm F3.5 Auto Unused £175
45mm F1.8 E++ £249
50mm F2 Non AI E++ £45
55mm F2.8 AIS Micro As Seen / E++ £79-£169
55mm F3.5 Micro Non AI E++ £79
55mm F3.5 Non AI Micro Exc / E++ £59-£99
70-210mm F3.5-5.6 AIS E++ £549
75-150mm F3.5 Series E E++ £49
80-200mm F4 AIS E+ / E++ £39-£149
100-300mm F5.6 AIS E++ £129-£179
105mm F2.5 AI E++ £195
135mm F2.8 AI As Seen £449
135mm F2.8 AIS E++ £549
135mm F2.8 Auto Q Unused £250
135mm F3.5 Auto Q Unused £175
180mm F2.8 AI E++ £349
200mm F2 IFED AIS E++ £229
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200mm F4 Non AI E++ £79
200mm F5.6 Medical E+ / E++ £399-£499
300mm F2.8 AIS E++ £549
300mm F2.8 ED AI E++ £549
400mm F5.6 IFED AIS E++ £599
TC200 Converter E+ / E++ £59-£99
TC201 Converter E++ £99
TC300 Converter As Seen / E++ £79-£399
Nikonos 15mm F2.8 UW + Finder E++ £399
Nikonos 20mm F2.8 UW E++ £199
Sigma 350-1200mm F11 SLDDII E++ £999
Tamron 90mm F2.8 SP Macro E++ £399
Tamron 200-500mm F5.6 SP E++ £399
Tokina 300mm F2.8 AIS Mint- £1,050
Zeiss 18mm F3.5 ZF Distagon Mint- £749
Zeiss 25mm F2.8 ZF Distagon E++ £529
Zeiss 50mm F1.4 ZF E++ £449
Zeiss 50mm F2 ZF Macro Mint- £999
D2 E++ £1,299
D2 Exc / E+ £75-£129
D2 E+ / E++ £35-£45
D3 Right Angled Finder E++ £69
D2 Waist Level Finder 6x Mint- £125
DW3 Waist Level Finder E++ £75
F Waist Level Finder E+ / E++ £45-£75
M1 + M1 Motor Drive E++ £149
M11 Motor Drive As Seen / E+ £35-£99
M12 Motor Drive E++ £139-£185
M12 + M1 Drive E++ £39-£159
M12 + M1 Drive E++ £125
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80-160mm F4.5 FA E++ £499
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200mm F4 A E+ / Mint- £129-£159
300mm F4 EDIF A E++ £499
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Auto Bellows Ex Demo £399
Finder Magnifier E++ £45

Pentax 6x7



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67 + TTL Prism + 105mm F2.4 E++ £499
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75mm F4.5 Shift Pentax Exc / E++ £299-£699
135mm F4 Takumar E++ £139
135mm F4 Macro Pentax E+ / E++ £199-£299
135mm F4 Macro Takumar Exc / E+ £149-£229
150mm F2.8 Takumar As Seen / E+ £109-£179
165mm F2.8 Pentax As Seen / E+ £39-£199
180mm F4 Pentax E+ / E++ £139-£249
200mm F4 Takumar Exc / E++ £39-£199
300mm F4 Pentax Ex Demo / E++ £279-£549
300mm F4 Takumar As Seen / E++ £199-£349
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Extension Tube Set 1/2/3 E+ £69
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Z1 Body Only E++ £79
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SFXN Body Only E++ £39
12-24mm F4 DA ED AL Mint- £699
14mm F2.8 SMC DA Mint- £399
16-50mm F2.8 A' DA SDM Mint- £549
18-55mm F3.5-5.6 DA AL WR Mint- £69
18-55mm F3.5-5.6 SMC DA AL E++ £39-£49
20-35mm F4 FA AL E++ / Mint- £249-£269
24mm F2 SMC FA IFAL E++ £449
28-70mm F4 FA AL Exc / E++ £49-£79
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28-105mm F4-5.6 FA E++ £69
28-200mm F3.8-5.6 FA IFAL E++ £129
31mm F1.8 SMC FA AL E++ £749
35mm F2 SMC FA AL Mint- £329
40mm F2.8 SMC DA Limited Edition E++ £289
50-135mm F2.8 DA' ED SDM E++ £649
50-200mm F4-5.6 DA ED E++ £109-£119
55mm F1.4 SDM DA' E++ £449
80-200mm F4-7.5 FA E++ £89
Sigma 12-24mm F4.5-5.6 EX DG Mint- £399
Sigma 24-70mm F3.5-5.6 DC E++ £39
Sigma 28-300mm F3.5-6.3 UL Exc £59
Sigma 70-300mm F4-5.6 DG E++ £79
Sigma 70-300mm F4-5.6 DL Macro E++ £79
Sigma 100-300mm F4-5.6-7 DL E++ £79
Tamron 28-105mm F4-5.6 AFD New £99
Tamron 80-210mm F4-5.6 E++ £49
Databack FG Unused £39
FG Grip E++ £29
AF240T Flash E++ £25
AF330FT Flash E++ £39
AF400FT Flash E+ / Mint- £49-£89
AF500FT Flash E++ £119

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600AF Complete E++ / Mint- £1,950-£2,750
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6008 Complete E++ £629
6006 MK1 Complete E+ / E++ £399-£499
6003 Complete E++ £549
6002 Complete E++ £399
6001 Body Only E++ £199
SLX MK1 Complete E++ £249
50mm F4 HFT Exc / E++ £299-£399
50mm F4 PQ E+ / E++ £649-£650
50mm F4 PQ LF E++ £499-£599
120mm F4 PQS Makro E++ £399
120mm F5.6 HFT E++ £399
150mm F4 LF Unused £599
150mm F4 HFT Exc / E++ £249-£299
150mm F4 PQ E++ £549-£650
150mm F4 PQS E++ £599-£650
180mm F2.8 AF E++ £1,299
180mm F2.8 PQ E++ £1,099
250mm F5.6 HFT E++ £399
350mm F5.6 HFT E++ £499
2x Converter HFT E+ / E++ £125-£150
120 Insert E+ / New £20-£69
120 Magazine (6006) E+ / E++ £69-£129
120 Magazine (6008) E+ / Mint- £99-£149
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Polaroid Mag SLX6002/3 E++ £85
Polaroid Mag 6006 E+ / E++ £35-£49
Polaroid Mag 6008 E+ / New £99-£199
45 Degree Prism E++ £179
90 Degree Prism Finder E++ £99
T Finder E++ £199
Autobellows E++ £399
Extension Tube 17mm E++ £65
FM1 Flashmeter New £199
ME1 Multi Control Unit Unused £99
Quick Tripod Coupling E++ £25

Rollei SL66/E/SE - Please Phone

Rollei Twin Lens - Please Phone

Voigtlander
Bessa R3M Black + 50mm F2 E++ £699
Bessa R3A Black Body Only E++ £449-£499
Bessa R2M + 50mm F2 Mint- £499
Bessa R2A Black Body Only E++ £349
Bessa R3 Black Body Only Mint- £199
Bessa T Blue + 50mm F3.5 + finder E++ £549
Bessa T Black Body Only E++ £179
Bessa T Chrome Body Only Mint- £199
Bessa L Chrome Body Only E++ £85
12mm F5.6 + Finder E++ / Mint- £349-£449
15mm F4.5 + Finder E++ £299
25mm F4 + Finder E++ / Mint- £239-£259
75mm F2.5 Color Heliar E++ £249
90mm F3.5 Apo Lanthar E++ £229
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Anglefinder E++ £89
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Leica for the Digital Age

S2 Digital SLR

- 37.5 MP Kodak CCD sensor 30X45mm (3:2 ratio)
- 1.5 frames / second shooting rate
- Autofocus lenses
- Dual shutter system; a focal plane shutter and also a range of lenses with leaf shutters
- 16 bit files = DNG format RAW files and in-camera JPGs
- ISO 100 - 1600
- Weather sealed construction - body and lenses
- Ships with full Adobe Lightroom 2.4

M9 Rangefinder

- 18 MP full frame Kodak CCD sensor
- The world's smallest digital full-frame system camera
- Robust, one-piece, full metal housing
- ISO 80 - 2500
- 2.5" LCD screen
- DNG format RAW files and in-camera JPGs
- Almost all Leica M lenses since 1954 can be used
- Available in Black or Steel Grey Finish

S2 Body £CALL

X1 Quality Compact

- 12.2 MP APS-C CMOS sensor
- Leica Elmarit
- 24 mm F2.8 lens
- 8 elements in 6 groups, 1 aspheric lens
- ISO 100 - 3200
- DNG format RAW files & in-camera JPGs

M9 Body £4,850.99

V-LUX 2 Superzoom

- 14 MP CMOS sensor
- 25-600mm f2.8/5.2 ASP DC Vario Elmarit optical zoom
- 3" LCD screen
- 11 frames per second at full resolution or 60 frames per second with a resolution of 2.8 MP
- DNG format RAW files and in-camera JPGs
- HD video at 1080p
- integrated stereo microphone with an electronic wind noise filter for a crystal-clear soundtrack

X1 Viewfinder

Ever ready case

Battery

£1,395.99

£250

£160

£70

V-LUX 2

D-LUX 5 Compact

- 12 MP CCD sensor
- 25-300mm f3.3/4.9 DC Vario Elmarit optical zoom
- 10 elements in 8 groups with 3 aspherical surfaces
- ISO 80 - 1600
- HD video 720p
- Stereo microphone
- 3" LCD screen with 460,000 dots
- Built-in GPS feature makes archiving and organising photos quick & easy during or after a trip
- Supplied with Adobe Lightroom 3
- DNG format RAW files and in-camera JPGs

V-LUX 20 + leather case

D-LUX 4 Compact

- 12 MP CCD sensor
- 25-300mm f3.3/4.9 DC Vario Elmarit optical zoom
- 10 elements in 8 groups with 3 aspherical surfaces
- ISO 80 - 1600
- HD video 720p
- Stereo microphone
- 3" LCD screen with 460,000 dots
- Built-in GPS feature makes archiving and organising photos quick & easy during or after a trip
- Supplied with Adobe Lightroom 3
- DNG format RAW files and in-camera JPGs

V-LUX 20

D-LUX 5

C-LUX 3 Compact

- 10 MP CCD sensor
- 25-125mm f2.8/5.9 ASP DC Vario Elmarit optical zoom
- 2.5" LCD screen
- ISO 100 - 1600
- Optical image stabiliser
- HD video at 720p

V-LUX 20

D-LUX 4

C-LUX 3

£499

£529

£579

D-LUX 4

D-LUX 4 + case

£529

£579

D-LUX 4

D-LUX 4 + case

£529

£579

D-LUX 4

D-LUX 4 + case

£529

£579

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MINOLTA A1-1000 IR Trigger

GX 680 Accessories	Each	MAMIYA 7 RANGEFINDER - LARGE STOCKS - PLEASE PHONE/EMAIL	Minox 35 AF NEW
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GS645+45/75mm.....	£225-£375	645/RB/RZ.10 CLEAR.....	ASK	MULTIBLITZ 200/500 flashkit.....
GX/S Lenses-50to300mm.....	ASK	MAMIYA 645-35mm Back.....	£145	NAGEI PUPIL F. +5cm FI MAR.....

555670/690-90mm MKI-III	E523-E995	55mm AF	E673	NIKKOR 150mm F5.6. COPAL
555670/690-90mm MKI-III	E523-E995	55mm/150mm AF, as new	ea E475	NIKKOR-W 450mm COPAL 3
555670/690-90mm MKI-III	E523-E995	55, 110mm (AF) New	C275, C1475	

HASSELT 50mm-H Superb.....	£1045	645 Pro/TL AE drive, etc.....	£425-£675	NIKON 20mm AF/AI/AIS.....
HASSELT 80mm-H.....	£745-£1175	645 Super + 80 + back.....	from £225	NIKON 35mm 28mm PC-SHIFT
HASSELT 120mm Macro-H.....	£1495-£1895			

Hassel CW(+CX1)winder	£245-£395	35mm C/N	£225-£395	NIKON 300mm F2.8 AIS	
Hassel 140-280mm user	£775	55mm, 45mm C/N	£125-£295	NIKON 400mm F2.8 AIS	

HASSEL 205 TCC comp.....	from £2995	55mm, 80mm, 150mm leaf shutter each £275	NIKON F+Prism, Chrome, as new
Hassel 205TCCPrototype.....	£neg	80mm 11.9/110mm C/N.....	£145-£245
		90mm 11.9/110mm C/N.....	£275
		150mm 11.9/110mm C/N.....	£275

EXPAN 30mm COMP/NEW?	£375-£575	150mm, 210mm C/N	£125-£225	NIKON MD4 (F3) unused
EXPAN 45mm/NEW?	£375-£575	200mm, 218 Apo unused?	£745	NIKON TC 14E AFI

PHASE 1 P25.22MP(V)(H).....	£575	120 backs, Polaroid backs	from £65	NIKON 210mm f5.6 COPAL	
ZEISS 2xMUTAR/ASNEW	£575-£995	AE Prism/Right Angle finder	from £115	NIKON 240mm f5.6 COPAL	
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30mm Distagon/CF/UNUSED?	£1675-£3795	F3AF-80mm f2.8AF asnew	£Neg	OLYMPUS 35mm shift lens

30mm Distagon C/17/F1.....	£325-£1595	F4/S/E/BXD UNUSED	£225-£995
60mm CT/CB/CF/ASNEW	£545-£1395	F4 Polaroid Back.....	£ask

100mm F1.4/1:7.9/F/CF	£495-£1095	14mm/18mm/12.8 AF/D	£795-£995	OLYMPUS PEN-FT, black
110mm F2 F/E/NEW?	£595-£1475	20mm f2.8 AF/D	£245-£425	OLYMPUS T45 F1 ASH outfit
120mm f5.6 chr/BI	£425-£695			

150mm F2.8 F/FE/NEW?	£425-£1295	100mm F2.8 Macro AFD	£245-£475	OLYMPUS TCON 14B Pro Verte
150mm F4 C/T/CF/CF	£295-£1195	85mm f1.8 AF/AFD	£145-£295	OLYMPUS i-30B battery new
		180mm f2.8 AF/D	£245-£495	

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Magnifier PM/E 90.51.NEW	£149	28-70mm AF/D	£125-£215	PENTAX 67 fit 45mm to 300mm
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A12 A16, A24 Latest/NEW?	£189-£195	35 - 135 AF	£235 - £295	PHOTON B. 800W redhead kit
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Pola100,Pola+,PolaCombi	£89-£195	SB 20, 24, 25, 26, 28, 80DX	£ask	REID 3+5cm 11H,SUPERB
H1 Polaroid Back	£245-£345	Metz 34-54AF DIGITAL Flash	£ask	RETINA 1/1a
				RETINA 1/1a

Pro-Lenshades, various	£ask	MF-24 250-Exp. Action Finder-F4	Neg	ROLLEI 2.8GX PLATIN ANNIV.
Winder-F, Winder-CW	£195-£395	MC30, MC20 Remotes/New	£39-£79	ROLLEI 6000 HIGH-D SCREEN

Filter series 60 CB1.5	£ask	NIKON MP HUGE STOCKS-PLEASE PHONE/FAX/EMAIL	ROLLEI 6000i	£199
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FOCOMAT 11c.(Last)+ILFD 500HD£Neg

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LEICA M3 BLACKPAINT, Orig. £neg
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50mm f2 collapsible BLACKPAINT	£2895	KODAK CAROUSEL PROJECTORS	ASK	ZEISS TENNAX 1, serviced
				ZEISS CONTAX 1, Illuminac

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90mm f4.135mm f4.5, several.....	£25K	KONICA HEXAR m.i. occupied Japan.....	£695	ZEISS SUPER IKONTA-TV, case.....	

Leitz Duo-24 Synchroliner	£129	Leitz Focomat 11c-Micro Hd	Others
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Winders-M4-2, M4P, M6, SF20/24	£45k	MAMIYAC220+80, BXD, NEW?	£395
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Lowepro Vertex 200AW

A premium backpack for the serious adventure photographer or sports photographer. Rugged, construction with water-resistant zippers and a seam-sealed AW cover protect gear while providing users with a bag that conforms to a variety of body types with an adjustable harness system. Holds a pro digital SLR, and includes a lightweight harness & 8 adjustment points for total comfort.

Vertex 200AW LIMITED STOCKS £105.00

MORRIS Save you £57

Lowepro Flipside 400AW Green

Designed to provide extra security, its unique back-entrance compartment provides easy access to camera gear when setting up, plus extra security when on the move. The main compartment has room to protect a pro DSLR with up to 300mm zoom lens attached, plus multiple accessories. Additional features include a roomy front pocket with space for personal gear, hi-contrast tripod holder, memory card pockets, and All Weather Cover™.

Flipside 400 LIMITED STOCKS £59.90

Lowepro Pro Runner 450AW

Delivers a compact, streamlined and urban inspired solution for pro photographers and photojournalists who carry their gear through crowded airports and busy city streets. This feature-filled design fits up to a pro DSLR with attached lens, laptop, tripod & multiple accessories, plus a few personal items, in a highly organized pack. The interior is fully padded.

Pro Runner 450AW SAVE £15 £112.90

Pro Runner 350AW SAVE £15 £99.90

Pro Runner 300AW SAVE £9 £71.90

Lowepro Versapack 200AW

Photo enthusiasts & travelers will appreciate the compact design, "take out the dividers, fold and place in luggage for a packable solution. For an urban or wilderness day trek, you can load to suit your needs. Starting at the top, there's a lightly padded upper compartment with plenty of room for personal items that includes extra storage pockets. The lower camera compartment & upper pack are separated by a fully removable horizontal divider that features 2 built-in memory card pockets.

Versapack 200AW £49.90

MORRIS Save you £40

Tamrac Evolution 8 NEW!

Designed to be versatile and enable quick access to photo gear. It has a unique harness system, that means it can be carried in three different ways. It can be carried as a backpack, or a sling pack worn over the right shoulder or the left. With Tamrac's Triple Access System™, there are also three different ways to access photo equipment either through the front door or through two side doors. Great for a DSLR with grip and lens attached, plus additional lenses, or a flash.

Evolution 8 Backpack SAVE £37 £118.00

Evolution 6 Backpack SAVE £36 £99.00

Tamrac Velocity 10X Sling

Large enough to hold two bodies with lenses attached. Inside the main compartment, the camera with lens is suspended on 2 vertical, foam-padded dividers that are internally reinforced with rigid plastic. The bag can be carried comfortably like a backpack, but when swung around to the front, the secure zippered Quick Flip Top opens away from the body for fast access.

Velocity 10X SAVE £4 £56.95

Velocity 5X Hip Pack SAVE £19 £36.95

Velocity 6X SAVE £8 £24.95

Velocity 7X SAVE £1 £37.95

Velocity 8X SAVE £3 £40.95

Velocity 9X SAVE £7 £42.00

Tamrac Expedition 6X

Medium size bag offering foam padded protection and quick access. The main compartment is completely foam padded with numerous adjustable, foam padded dividers to protect digital or film SLRs, 5-6 lenses, and a flash. The camera with a long zoom lens attached lays on 2 vertical, foam-padded dividers internally reinforced with rigid plastic. A restraint strap holds the lens firmly in place. Two Windowpane-Mesh™ pockets inside the front flap visibly organize filters, film & other accessories. A plastic, foam-padded platform in the bottom provides shock protection while a LockDown™ rain flap protects the zipper from the elements.

Expedition 6X £89.95

Expedition 4X SAVE £60 £59.97

Expedition 5X £79.95

Expedition 7X £125.95

Expedition 8X £148.95

Expedition 9X SAVE £100 £159.97

MORRIS Save you £10

Thinktank Streetwalker Pro

Holds a DSLR body attached to a 70-200 2.8 lens with hood attached and you can put your tripod on the front of your bag. Front organiser includes passport pocket. Lower front pocket will support smaller monopods or tripods, drop down tripod cut for larger tripods. A seam sealed rain cover is included. YKK locking zipper sliders. Removable waistbelt.

Streetwalker Pro Backpack £119.95

Streetwalker Backpack £94.95

Streetwalker HardDrive Backpack £139.00

Kata 3N1-20 Backpack

This unique bag provides ultimate freedom and allows for three carrying options in one while morphing from sling to backpack and back again. Fast and easy, by use of its quick release buckles. In sling position, it easily swings around from back to front to achieve quick draw access to your main camera and backup lenses. In backpack position and "X" position you can comfortably carry your equipment for long distances. The included chest belt and balancing hip straps help take the load of your heavy equipment off your shoulders.

3N1-20 Backpack £71.95

3N1-10 Backpack SAVE £16 £63.95

3N1-30 Backpack SAVE £26 £88.95

MORRIS Save you £26

Velbon GEO E530 Tripod

Uses a unique Carbon-Fibre and Basalt composite material which gives the legs added strength and rigidity. Features Spiral-etched surfaces for smooth, fast extension as well as unique Lever-Locking leg sections. Each leg is fitted with an adjustable tie, giving Rubber or Spike options. Also unique is the new centre column quick release lever which allows fast adjustment of column height. The two-section centre column can be split for low-angle use. Supplied with a leg pouchette, which can be used for comfortable shoulder carrying and as a store bag for added tripod support in windy conditions.

GEO E530 Tripod £169.95

GEO E440L (Longer Length) £159.95

GEO E540L (Longer Length) £189.95

GEO E640L (Longer Length) £209.95

Velbon GEO E54 Monopod

Extremely light and handy carbon fibre monopod with maximum height of 170 cm. Made especially for sports and other professional photographers working with heavy cameras, maximum load is up to 3Kg.

GEO E54 (shown) SAVE £48! £61.95

GEO E44 SAVE £44! £56.00

GEO E64 SAVE £51! £68.95

Trek-Tech Optera 230 Tripod

The next generation of portable tripods - flexible, versatile, and secure. It has three legs that are made up of lots of mini ball and socket joints covered in fabric rugged enough for outdoor use, a water resistant bottom & rubber feet for added traction. Comes complete with patented MagConnect PRO which is a magnet type quick release plate to easily mount and quickly release your equipment. For equipment to 4.5Kg/10lb.

Trek-Tech Optera 230 SAVE £18 £26.90

Trek-Tech Optera 460 SAVE £19 £36.90

Benbo Trekker 3 Kit

Has improved leg castings that ensure better locking of the main joint and higher grade leg tubes for smoother operation when extending the legs. A higher grade of paint ensures a professional and contemporary look. It also folds up to a more compact size enabling easier transportation. The swivel joint at the top of the centre column can be fully adjusted through 180° offering even more flexibility. Provision of a hook at the lower end of the centre column, allows the temporary addition of extra weight to give greater stability.

Benbo Trekker 3 Kit £108.95

MORRIS Save you £48

Manfrotto 190XDB Tripod

This three section tripod at only 1.6 Kg, is lighter in weight and slightly more compact than the 190XPROB tripod. It has an ergonomic leg angle release mechanism and wing locking knobs and features a rapid centre column. Despite its low weight it is still capable of supporting gear weighing up to 5 Kg.

190XDB Tripod £59.95

MORRIS Save you £15

Manfrotto 055XDB Tripod

Lightweight, sturdy and portable. This basic tripod has the same design as the Manfrotto 055XDB but with a simpler centre column (no short column available) & more traditional locking knobs.

055XDB Tripod £74.97

MORRIS Save you £45

Manfrotto 7322YSHB Tripod

Extremely reduced size without any compromise of stability and performance. It is a four section tripod with two different angle positions for the legs. The system includes a compact ball head with quick release plate. It can be easily transported thanks to the short folded length. Comes complete with carrying bag.

7322YSHB Tripod Kit £49.90

7322CY + 484RC2 Kit SAVE £45 £124.95

MORRIS Save you £20

Ricoh CX4 Compact Camera

An improved image stabilization system reduces blur in low-light photography. It also has 'subject tracking AP' that tracks the subject you are taking while it is moving. It also features a back illuminated, 10-megapixel CMOS image sensor that offers improved low-light performance. A range of new modes have been added that allow you to be more creative, Toy Camera, Cross Process, Night Multi Shot Mode etc.

CX4 Camera SAVE £10 £258.95

Slik Pro 700DX Tripod

Featuring Slik's Super Alloy "AMT" - a blend of Aluminum, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi-position legs (30.2mm in diameter) allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro work. Supplied with all-metal head that has two pan handles to operate each movement axis independently. The head also incorporates a circular quick release plate for complete versatility (adding a fourth axis to the head), and a dual axis bubble level.

Slik Pro 700DX Tripod & Head £119.97

Slik Pro 500DX Tripod & Head SAVE £111 £99.97

Slik Pro 400DX Tripod & Head SAVE £43 £94.97

MORRIS Save you £158

Slik Pro 340BH Tripod

An all-metal tripod setup effective for lightweight travel duty with small SLR systems. It has 27mm diameter upper leg segments and is will support up to 4kg. Leg segments extend/collapse with precise motion and no lateral play, the locks are positive, and the stubby lever for the ballhead communicates its locked/unlocked position both by feel and by sight. Super titanium alloy legs make the tripod steady yet lighter than it appears, with a 40 per cent greater strength/weight ratio than normal aluminum. Comes complete with a single-level ball head with quick release and 2 bubble levels on the quick release plate. FREE carry case included.

Slik Pro 340BH Tripod £149.00

MORRIS Save you £46

NEW Stealth Gear Jacket/Vest

Now available in charcoal and grey Urban® style, as well as original green. Features many pockets including 2 expandable floating line pockets that allow backpack waist straps to go behind, removable anti shock padding included. The arms now zip off to form a summer vest, new padding to shoulders with anti-slip camera strap grips on both sides, two way zippers for ventilation & 8 crutching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. Comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped side panels to allow easy movement. The jackets outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water & unwashed stains with TPU lamination in more than 8033mm waterproofing. 582g/m2/24hrs breathability.

Stealth Extreme Jacket/Vest £229.99

Stealth Extreme Smock NEW £199.99

Stealth Extreme Trousers NEW £89.99

Country Innovation Venture Waistcoat

Developed after feedback from Bill Oddie, the end result proved so successful that it has remained in its original format. 13 pockets, including an internal mobile pocket, and larger lower pockets. Shoulder panels are now lightly padded for comfort and there is a tab on the back of the neck to keep binocular straps in place and a key fob inside the lower left security pocket. Available in Green & Stonehenge.

Venture/Lady Venture Waistcoat £65.00

Falcon Jacket £145.00

Plover Jacket £85.00

Rover Jacket £305.00

Stowaway Jacket £40.00

Stowaway Trousers £25.00

Microfleece Top £30.00

Buzzard Waterproof Fleece Top £115.00

Country Innovation Falcon Trousers

Perfect for hillwalking, birdwatching or as a general outdoor trouser. Wind and water proof whilst being breathable, comfortable and quiet and offer great protection all year round. They are designed to be worn as trousers, rather than over-trousers so that you use in them when the weather takes a turn for the worse! Available in green or charcoal.

Falcon Trousers £85.00

Delkin Memory Cards

Secure Digital PRO Cards are designed to be fast and durable for extensive shooting in the most extreme conditions. These Pro cards are optimized for use in professional grade digital compact cameras, SLRs and camcorders. SDHC Pro Class 10 16Gb memory cards are capable of transfer speeds up to 24MB/s.

SD Pro 4Gb £17.95

SD Pro 16Gb £52.95

SD Pro 8Gb £29.95

SD Pro 32Gb £99.95

SD Tote (8 card) £6.49

CF Tote (8card) £6.49

Morris Photo Backgrounds

Plain background cloths are handcrafted from low-crease polycotton, making them hard-wearing, washable, and above all easy to use. Choose from 10 different variations and two sizes. The cloths also come with loops on top so that you can pass a background pole through it.

8' x 12' £29.95

8' x 16' £35.95

Clouded background cloths are handcrafted from low-crease polycotton, making them hard-wearing, washable, and above all easy to use. Choose from 19 different variations and two sizes.

8' x 12' £34.21

8' x 16' £44.99

Ilford Galerie Offer

Ilford Galerie Smooth Gloss and Smooth Pearl papers feature the very latest HDR (High Dynamic Range) optically clear nanoporosity coating for outstanding imaging performance combined with the benefit of 'touch dry' from the printer. With the Back To School offer every pack of 25 A4 sheets has an extra 10 sheets ABSOLUTELY FREE. Buy now while stocks last.

A4 Smooth Gloss 25 + 10 £web

A4 Smooth Pearl 25 + 10 £web

Proline Apollo 180 Kit

180 w/s output with stepless variable power range from 1/8th to full. It is of solid metal construction, with a soft rubberised coating ensuring comfortable handling and a quality finish. The low 6V trigger voltage makes it safe to use with any camera. Very latest version with sturdier stands, improved modelling light & hard carry case, now wheeled for easy transportation.

Apollo 180 2 Head Kit SAVE £30! £279.00

Apollo 300 2 Head Creative Kit SAVE £60! £379.99

Interfit Monstar

An affordable solution to modern studio lighting. Having a uniform light source enables the photographer to capture excellent results, the Monstar provides 150 watts of light from each lamp (equivalent to 600 watt of tungsten lighting), the Monstar equals 1800 watts per head! Ideal for larger portraits groups and product photography. Kit includes 1 head, 1 stand, 3 bulbs, 1 Octabox and a carrying case for the kit.

Monstar 1 Head Kit (INT482) £314.95

MORRIS Save you £65

Interfit EX150 MKII Kit

With 150 w/s the new MKII EX150 has more power than its predecessor and a newly designed polycarbonate body. Easy access to the controls ensures you can set just the right amount of light on your subject. Each head features user changeable, flash tubes, switchable modelling lamps & built in infrared sensor to add ease of use.

EX150 MKII 2 Head Kit (INT182) £198.95

EX150 MKII 3 Head Kit (INT183) £337.90

MORRIS Save you £71

Interfit Light Stand Adapter

Designed to convert your lighting stand to hold an umbrella and a hotshoe flash gun easily with this adapter kit.

Adapter Kit STR117 £12.99

Interfit Strobes

EFX Kit includes...
2 x Honeycombs grid - 20° & 30°
1 x Snoot, 1 x Vello set
1 x Bounce card set
1 x Honeycomb bounce tube
1 x Soft carry case.

Strobe EFX Kit MORRIS SAVE YOU £61! £74.90

Portrait Kit includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White), 1 x Barn door set, 1 x Snoot, 1 x Honeycomb, 1 x Soft Carry Case.

Strobe Portrait Kit MORRIS SAVE YOU £25! £94.90

Please note that to use these Strobes kits with your own flashgun, you will also need...
Strobe Flex Mount (all fits) £6.99

Rogue Large FlashBender

The Rogue FlashBender Large is a multi positionable reflector, designed to bounce light onto the subject by using the white side, or as a flag to shield light away from it by using the black side. The white side can be folded as a snoot to produce a tight and narrow circle of light. Because of its size, the Large Reflector is perfect for off-camera use. The FlashBender is able to be bent into any position by using the three adjustable rods. It requires no attachment strap, nor any adhesives to be applied to the flashgun as the Vello fastening is part of the reflector.

NEW! Rogue FlashBender Large £29.95

Optech Camera Straps

Full range stocked - please see web for prices

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" unit. Features a two-stage release key, which is autofocus, and release.

Wireless Remote (each) To fit Canon (RS60, RS80), Nikon (MC30, MDC01, MDC02) £24.95

Sony (RSS1) £27.95

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In order to master your camera all you need are these training DVDs and about two hours. You will gain the confidence and knowledge to create the images you desire. All topics are arranged in chapters, so you can move at your own pace and easily go back to revise sections. Versions available for most popular makes and models of DSLR - ring or see web for titles.

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Interfit

NEW STELLAR X RANGE

Stellar 2 head kits come with 2 heads, stands, brollies and carry bag. Other kits available.
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 STELLAR X 300/300 2 head kit... **£408.69**

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Kit contains 2 Heads with Stands, Soft Box, Broly & DVD
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 EX150 3 head kit... **£326.95**
 EXD200 2 head kit... **£270.76**

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Two VGR models are available, both have a maximum operating height of 157cm and weight capacity of upto 4kg. The VGR9255 is manufactured using aluminium tubing and weighs 1.5kg while the VGR8255 uses 6 layer carbon fibre and weighs just 1.28kg.

The main tripod castings are made from a forged aluminium alloy for strength and the quick action twist leg locks require only 1/8 turn to lock and unlock. A compact ball+socket head with quick release system is included.

But it's not just a tripod, simply unscrew the tripod leg, remove the centre column and head then join them together to produce a monopod with a maximum height of 162cm. VGR tripods are supplied with a carry bag.

VGR8255 Aluminium inc
MH5310-630 head

SRP £199.99 **£134.10**

VGR8255 Carbon Fibre inc
MH5310-630 head

SRP £329 **£255.55**

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As I get older, I can't help feeling that I am becoming increasingly irrelevant to a youth-obsessed culture

ELI WATCHES smugly from the sidelines as I fumble with a tripod that has one leg shorter than the other two. I lunge to kick it over in frustration, but the tripod falls before I can even muster that small satisfaction. 'Easy,' Eli says, laughing. 'You've articulated one of the legs. You just have to push it back until you hear the click.' He picks up the tripod and does it for me.

We're back on Westminster Bridge, cameras aimed at Big Ben, hoping to lure the two policemen who walk this beat, one of whom I foolishly sold my cherished Pentax SV. If I can just find that policeman again I have a haphazard plan to get it back.

'The cops are never going to think you're a terrorist,' says Eli.

'Why's that?'

'Because you're too old,' he says.

I ignore him. But he's right, you know. I'm long past my 'sell by' date in a number of activities. I remember being in my 40s one summer when it occurred to me for the first time that while I still admire all the lovely young ladies from afar, not only do they not see me as a sexual being, but the fact that I am (as we all are) would gross them out. Then just a decade later it became apparent to me that my promotion at work from TV weatherman to Captain Lightning or Meteorological Director, something like that, was really just an attempt to get my old mug off the screen in favour of a younger, fresher face. As I get older, I find I'm becoming increasingly irrelevant.

'I still don't understand why you're doing this,' Eli says. 'You are obviously committed enough to digital photography that you now only use your digital camera. You felt sure enough about this to sell your SV in the first place. Why not just let it be? Move on.'

'Because,' I begin, but then stop. Eli is still young. He doesn't understand. Only when you get older do you become more aware of how our culture is interminably youth-obsessed. Society only values what's 'newer', and what's newer is 'better'. But it seems little examination goes into this verdict. Conversely, I know there is a tendency to let nostalgia shape such opinions as you get older, but that's not what this is about. I can accept that people would rather look at a younger bloke on TV. I can accept our youth-obsessed, culture of instant

gratification for what it is and that I'm at risk of becoming extraneous within it. But photography is somehow different.

The Wright Brothers' old glider plane is hardly the right tool for teaching a novice pilot how to fly. Likewise, you wouldn't want to learn to shoot using an 18th century musket. Technology has improved the safety, accuracy and handling of rifles and aircraft over the years, making them far superior to their predecessors. But cameras? We only need to look at the images in AP's fabulous *Icons of photography* series to see that pictures taken in the Victoria era are no less masterpieces than those photographed today. What better tool to cut your photographic teeth on than an old manual Pentax SV that doesn't

even have a lightmeter. It forces you to think more deeply about light and shadow and know your camera on a more intimate level.

Eli doesn't understand why I'm trying to get my SV back. I probably won't use it much, if I do. As he says, I'm fully committed to digital now.

But I think we have too quick a tendency to throw out the past in our youth-obsessed culture and this is my minor protest. Having the SV, my original SV, tucked away in my closet is like those sad figures in Ray Bradbury's *Fahrenheit 451* who squirrelled away books in a society that banned them just to give themselves some solace that books, and the knowledge within them, once existed.

As I finish this thought I see two men in blue. I spot the SV right away, hanging from his neck. 'Cripes,' I say, 'he's got it on a neck strap. He takes it out on his beat. He's never going to give that back.'

'Maybe he doesn't know that he will,' says Eli.

I look at him sharply. 'Do you have a plan?'

'We can still do this,' he says. 'We'll just need a distraction. Do you still have the SV you purchased on eBay in your camera bag?' I nod. 'Well, then. We'll just do the old switcheroo.'

'What? How would he not notice? He's got it on a neck strap!'

And at that moment, as the cops approach, Eli climbs over the fence and clings to one of the bridge supports. 'I'll do it,' he shouts. 'I'm gonna jump!' Everyone freezes. And then the policeman takes off the camera and hands it to me. **AP**

'Only when you get older do you become more aware of how our culture is interminably youth-obsessed'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli.

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